

2010

2010-2011 Course Catalog

Columbia College Chicago

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Columbia

COLLEGE CHICAGO

INNOVATION IN THE VISUAL, PERFORMING,
MEDIA, AND COMMUNICATION ARTS

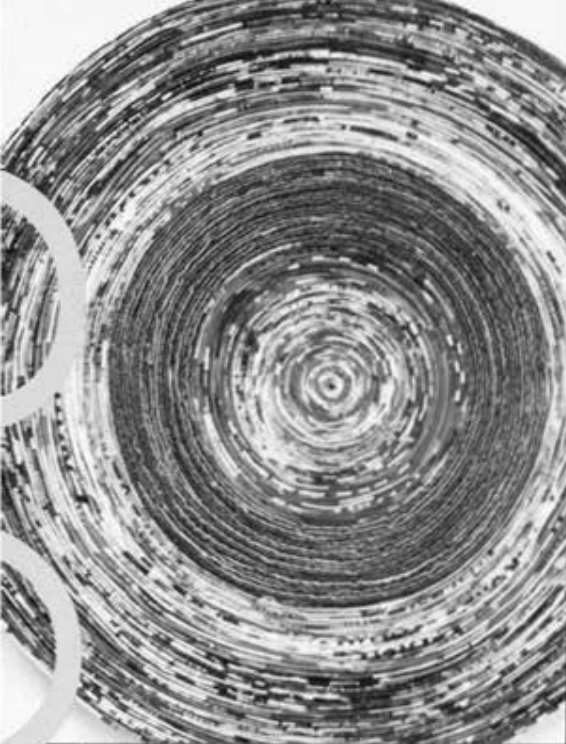


TABLE OF CONTENTS

Message from the President, 1

Message from the Provost, 3

Message from the Vice President of Academic Affairs, 5

Mission and History of the College, 7

Equal Opportunity Clause, 7

Accreditation, 8

Academic Program, 9

- Liberal Arts and Sciences Core Curriculum, 9
- Baccalaureate Degree Programs, 10
- Bachelor of Arts, 11
- Minors, 11
- Bachelor of Music, 11
- Bachelor of Fine Arts, 12
- Study Abroad, 12

Guide to Undergraduate Academic Programs of Instruction and Courses, 13

- Schools and Departments of the College, 13
- College Semesters and Schedules, 13
- Key to Course Listings, 14

COURSE LISTINGS

- Art and Design, 17
- Arts, Entertainment, and Media Management, 39
- ASL-English Interpretation, 55
- Audio Arts and Acoustics, 61
- Dance, 71
- Early Childhood Education, 81
- English, 87
- Fiction Writing, 103
- Film & Video, 117
- First-Year Seminar, 143
- Humanities, History, and Social Sciences, 147
- Interactive Arts and Media, 171
- Journalism, 185
- Marketing Communication, 193
- Music, 203
- Photography, 221
- Radio, 231
- Science and Mathematics, 239
- Television, 249
- Theater, 265

Admissions, 285

- Requirements for Admission, 285
- New Student Assessment, Orientation, and Registration, 287
- Tuition and Fees, 288
- Financial Aid, 288

Message from the VP of Student Affairs, 291

Student Affairs, 293

- Student Development, 293
- Student Health and Support, 293
- Residence Life, 294
- Student Life, 294

Message from the Dean of the Library, 295

Campus Facilities and Resources, 297

- Centers for Arts and Research, 297
- Campus Buildings, 297
- Resources, 298
- Multimedia Student Art Centers, 299

Academic Policies, Procedures, and Regulations, 300

- Expectations and Responsibilities, 300
- Academic Petitions, 300
- Academic Standing, 300
- Repeating Courses, 302
- Registration, 303
- Student Code of Conduct/Policies, 304
- Graduation Audit and Posting of Degrees, 303
- Copyright Policy, 304
- Additional Information on College Policies, 303
- Advanced Credit and Transfer Credit Policies, 304
- Other Policies, 305
- Academic Integrity, 306
- Academic Grievances, 307
- Academic Distinction, 307
- Academic Options and Opportunities, 307

Faculty Listing, 309

College Administration and Board of Trustees, 320

Index, 322

A MESSAGE FROM THE PRESIDENT

Choosing an educational home can be very difficult and challenging. Therefore, when students choose Columbia College Chicago, we feel honored that our offerings have been impressive enough to draw them into our educational environment.

At Columbia, we take pride in being an institution that provides opportunities to anyone willing to work hard to achieve his or her full potential. Our generous approach to admission is founded on the belief that, although previous experience in the arts and media are very important, they are not the only predictors of college success and later professional accomplishments. Hence, the College seeks prospective students who have experience and/or interest and an inclination in the arts and media, are not afraid of hard work, and are willing to meet our high standards.

We strive to maintain a supportive and stimulating academic environment in which learning is enhanced and encouraged. We provide students the opportunity to develop skills and techniques in a creative environment that will help each of them develop an individual voice. Our full-time and part-time faculty are drawn from and are actively involved in professions related to the disciplines in which they teach. This enables them to bring a professional, hands-on approach to the classroom. We also strive to stay abreast of all developments in various fields and invest in equipment and facilities that are contemporary with those used in the professional world.

The partnership between the College and the student is one of equal commitment: the student commits to working with determination, diligence, and dedication; the College commits to holding itself and its students to the highest standards of performance, instruction, and ethics.

As president, I am committed to advancing the College and, at the same time, to supporting the success of each individual student. I promise that your decision to attend Columbia will be a significant positive step in preparation for your life's work.

Warrick L. Carter, PhD

President

Columbia College Chicago

A MESSAGE FROM THE VICE PRESIDENT FOR ACADEMIC AFFAIRS

Whether you come to Columbia College Chicago as a new freshman with your whole college career before you or as a transfer student with a portion of your college work already completed, I hope you will enter fully into the spirit of Columbia and embrace the educational philosophy that is embodied in our programs. We have designed curricula that will prepare you to excel in specific areas within the arts, media, and communications. Equally important, the core curriculum will provide you with the breadth and depth that will mark you as a truly educated person and prepare you to meet challenges and opportunities that are as yet unforeseen. These two elements—the core curriculum and the specialized major—will work together synergistically, especially if you approach them with that expectation.

As you complete the course work required for the major and degree that you have chosen, you will be expected to compile a body of work that will constitute a record of your artistic and intellectual development at Columbia. To make the most of your education, we will ask you to consciously connect your academic achievements with your artistic endeavors and to reflect on your own development as a creator, a critical thinker, and a citizen of the world. If you do, you will have, by the time you graduate, a portfolio that documents the level of artistry you have achieved and a transcript of courses that records your professional and intellectual progress. These constitute the double helix of your academic profile and the embodiment of your educational journey.

You will find that the very air of Columbia College is alive with creative energy. I hope that you will both draw on this energy and contribute some of your own. Your years at Columbia should be ones that propel you into a future of productivity, creativity, and fulfillment. I urge you to make the most of these transformative years.

Louise Love, PhD

Vice President for Academic Affairs

MISSION AND HISTORY OF THE COLLEGE

MISSION

Columbia College Chicago is an undergraduate and graduate institution whose principal commitment is to provide a comprehensive educational opportunity in the arts, communications, and public information within a context of enlightened liberal education. Columbia's intent is to educate students who will communicate creatively and shape the public's perceptions of issues and events, and who will author the culture of their times. Columbia is an urban institution whose students reflect the economic, racial, cultural, and educational diversity of contemporary America. Columbia conducts education in close relationship to a vital urban reality and serves an important civic purpose by active engagement in the life and culture of the City of Chicago.

Columbia's purpose is:

- to educate students for creative occupations in diverse fields of the arts and media and to encourage awareness of their aesthetic relationship and the opportunity of professional choice among them;
- to extend educational opportunity by admitting unreservedly, at the undergraduate level, a student population with creative ability in or inclination to the subjects of Columbia's interest;
- to provide a college climate that offers students an opportunity to try themselves out, to explore, and to discover what they can and want to do;
- to give educational emphasis to the work of a subject by providing a practical setting, professional facilities, and the example and guide of inventive faculty members who work professionally in the subjects they teach;
- to teach students to do expertly the work they like, to master the crafts of their intended occupations, and to discover alternative opportunities to employ their talents in settings other than customary marketplaces;
- to help students find out who they are, discover their own voices, respect their own individuality, and improve their self-esteem and self-confidence;
- to offer specialized graduate programs that combine a strong conceptual emphasis with practical professional education, preparing students with mature interests to be both competent artists and successful professionals.

HISTORY OF THE COLLEGE

Columbia College Chicago was founded in 1890 as the Columbia School of Oratory by Mary Ann Blood, an alumna of the Monroe Conservatory of Oratory (now Emerson College).

Also, in 1890, Chicago won the right to host the World's Columbia Exposition, thusly named to commemorate the 400th anniversary of the voyages of Christopher Columbus. All the nation was caught up in the enthusiasm for the celebration and the city. Among those drawn to Chicago was Mary Ann Blood, born in 1851 in Hollis, New Hampshire. Miss Blood's goal in coming to Chicago was to establish a co-educational school of expression that "should stand for high ideals, for the teaching of expression by methods truly educational, for the gospel of good cheer, and for the building of sterling Christian good character." By the time the World's

Columbian Exposition opened in 1893, a year later than planned, the Columbia School of Oratory was well established with Mary Blood as its president. She served the College until her death in 1927.

In 1928, the College was incorporated into the Pestalozzi-Froebel Teachers College. A renewed version of the College emerged in 1936, emphasizing the growing field of radio broadcasting. In 1944, the name of the College was changed to Columbia College.

During the 1950s, the College broadened its educational base to include television and other areas of mass communication. In 1961, Mirron Alexandroff became president of the College with the goal to fashion a new approach to liberal arts education. Over the next five years, Columbia added new academic departments and programs taught by some of the most important and creative professionals in Chicago.

The academic strengths of Columbia College Chicago thus well established, the institution received full accreditation in 1974 from the North Central Association of Colleges and Schools.

In 1975, when Columbia's enrollment exceeded 2,000, the College purchased the Fairbanks Morse Building at 600 South Michigan (now the Alexandroff Campus Center). Since that time, the institution has continued to acquire properties throughout the South Loop, including buildings to house fully equipped facilities for academic programs and academic and student support services, as well as a library, bookstore, and student residence centers.

President Alexandroff retired in 1992. His successors include John B. Duff (president from 1992 to 2000) and Warrick L. Carter (president from 2000 to present). In 1997, the name of the College was changed to Columbia College Chicago.

Building upon a heritage of innovation, creativity, and strength, Columbia College Chicago continues to challenge students to realize their abilities and aspirations according to the motto *esse quam videri*—to be, rather than to seem.

This catalog should not be viewed as a contract, and Columbia College Chicago reserves the right to change, amend, modify, or cancel without notice any statements in this catalog concerning but not limited to rules, policies, tuition, fees, curricula, and courses.

Equal Opportunity

Columbia College Chicago complies with all local, state, and federal laws and regulations concerning civil rights. Columbia College Chicago does not discriminate on the basis of race, color, sex, gender identity, age, religion, disability, national origin, ancestry, sexual orientation, marital status, parental status, military discharge status, or source of income in its programs and activities. Inquiries regarding the non-discrimination policies should be directed to the Office of the Dean of Students.

MISSION AND HISTORY OF THE COLLEGE

Accreditation

Columbia College Chicago is accredited by the Higher Learning Commission of the North Central Association of Colleges and Schools, 312-263-0456, www.NCAhigherlearningcommission.org. The College is accredited as a teacher training institution by the Illinois State Board of Education.

ACADEMIC PROGRAM

LIBERAL ARTS and SCIENCES

CORE CURRICULUM

Columbia College Chicago is committed to offering students educational opportunities in the arts and media within the context of an enlightened and comprehensive liberal education. The Liberal Arts and Sciences (LAS) Core Curriculum comprises those requirements that are shared by all students at the College; thus it seeks to foster a community of teachers and learners that is complementary to individual majors. This curriculum assists students in examining the world through the approaches and content of subject fields such as history, the humanities, languages, mathematics, the social sciences, and the sciences, utilizing diverse approaches and lenses that create a broad palette of knowledge to inspire and contextualize students' work and prepare them to be productive and engaged citizens of our nation and our world.

LAS Core Objectives

Students should be able to:

- read for both comprehension and pleasure;
- write as both a communicative and an expressive practice;
- conduct research, and as part of that process learn to measure, evaluate, and assess;
- reflect on and appreciate human endeavor across cultures and eras;
- consider and examine, historically and comparatively, human behavior, ethical issues, and social institutions;
- reason scientifically and understand the scientific method;
- understand and use basic mathematical concepts and skills;
- utilize various tools of analysis to enable critical thinking;
- express themselves orally in a clear and effective manner.

The LAS Core Curriculum is distributed through four rubrics:

I. Foundations of Communication: Knowledge and Practices—

Students will read for comprehension, pleasure, and to develop their critical thinking abilities. They will learn to write clearly and effectively and demonstrate an understanding of academic formatting conventions. They will learn to speak clearly and effectively and will develop an informed perspective on the relationship between the liberal arts and sciences and the fields within the fine, performing, and media arts.

II. Culture, Values, and Ethics—Students will become acquainted with the diversity of human behavior and the diversity of functions of social institutions. They will examine basic ethical questions that have confronted humankind as well as various approaches to these questions. They will develop textual literacies and awareness of literary issues by reading, analyzing and writing poetry, drama, fiction, and non-fiction.

Students will develop basic historical literacy concerning the historical periods they study, gain exposure to research methodologies commonly employed by historians, and critically consider diverse sources and learn to use effective tools for arriving at conclusions and supporting various theses.

Students will develop an appreciation for historiography and its profound effect on their ability to think critically about current events.

Students will develop an appreciation for historiography and its profound effect on their ability to think critically about current events.

IV. The Physical and Material World—Students will understand and practice the scientific approaches of questioning, analysis, testing, and "proving." They will come to appreciate the cumulative nature of advances in scientific knowledge. They will develop computational literacy sufficient to function responsibly and effectively in society.

LAS Core Curriculum Requirements Beginning Fall 2005

Students are required to complete successfully:

- 24 hours of LAS Core credit by the attainment of 60 credit hours;
- Writing and Rhetoric I and II by the attainment of 45 credit hours;
- At least six LAS Core credits at a level of 2000 or above;
- One course that satisfies a Global Awareness requirement and one that satisfies the U.S. Pluralism requirement (appropriate courses are so designated);*
- 42 hours of LAS Core credit for the Bachelor of Arts (BA) and 36 hours for the Bachelor of Fine Arts (BFA) and Bachelor of Music (BMus) as outlined below.

Summary Outline

Area	Credits
Foundations of Communication: Knowledge and Practices	12 (9 for BFA, BMus)
First Year Seminar	3
Writing and Rhetoric I and II	6
Oral Communication	3 (not required for BFA or BMus)
Culture, Values, and Ethics	15 (12 for BFA, BMus)**
Humanities	6
Literature	3
Social Sciences	6
Historical Narratives and Civic Consciousness	6
History	6
The Physical and Material World	9
Mathematics	3
Science	3
Science with lab component	3

*Courses designated with Global Awareness credit are those whose content concentrates on areas outside of the United States. Those designated with U.S. Pluralism credit are those whose content concentrates on diverse communities in the United States.

**For the BFA and BMus, students take 12 hours under the rubric of Culture, Values, and Ethics—three hours each in the humanities, social sciences, and literature. The remaining three hours may be taken in either the humanities or the social sciences.

ACADEMIC PROGRAM

Writing Intensive Requirement

In addition to the specific requirements for a major and for the LAS Core, students must also successfully complete a course designated Writing Intensive. Writing Intensive (WI) courses emphasize the further development of student writing skills and are offered throughout the college curriculum. These courses are designated by the code "WI" in the online course schedule.

College-Wide Electives

Courses other than those that fulfill the LAS Core Curriculum and major degree requirements are considered to be College-wide electives. A student's course of study must include as many College-wide electives as needed to achieve the total number of credit hours required for his or her degree (for students enrolled prior to fall 2001, 124 credits; for students enrolled fall 2001 and after, see Baccalaureate Degree Programs, this section). College-wide electives may be selected from any department and program in the College.

The requirements above apply to all students admitted to the College as of fall semester 2005. All continuing students admitted prior to fall semester 2005 are held to the LAS Core Curriculum requirements articulated below.

LAS Core Curriculum Before Fall 2005

Students who enrolled before fall 2005 are required to complete successfully:

- All students are required to complete 48 hours in the LAS Core.
- Students who entered prior to fall 1997 are required to complete the LAS Core requirements that were in place at their date of entry, as published in prior editions of the College catalog, unless they are absent for a period that requires readmission.
- Students returning to the College after such a period of time as to require readmission must complete the requirements that were in place at the time of re-entry.
- Students may not apply any course that is required and/or counted for their major toward LAS Core requirements. Up to nine credits may be counted for the LAS Core and a minor.
- Students must complete 24 credit hours of the LAS Core requirements by the time that they have completed 60 cumulative credits.

Please see the table below for a key to the abbreviations used to denote LAS Core requirements. For complete information about individual courses, please refer to the course listings under department headings.

LAS Core	Abbreviation
Before Fall 2005	
Communications (6 credits)	EN
Students must complete the composition requirements within the first 36 credits of their college program.	
Oral Communications (3 credits)	SP
College Mathematics (3 credits)	MA
Computer Applications (3 credits)	CO
To complete this requirement, students take an additional 3-credit LAS elective to meet the number of LAS credits required for graduation.	
Science (6 credits)	SC, SL (science with lab)
Three credit hours of science must be taken in a course with a laboratory component.	
History (6 credits)	HI
Humanities (a total of 9 credits required)	
Humanities/Arts (3 credits)	HA
Humanities/Literature (3 credits)	HL
Humanities/Elective (3 credits)	HU
To fulfill the elective requirement in Humanities, students may select a course with the HU designation or any course with the HA or HL designation.	
Social Science (6 credits)	SS
Select from two different disciplines: Anthropology, Sociology, Economics, Political Science, and Psychology.	
LAS Electives (6 credits)	
Select from any of the two letter coded Liberal Arts & Sciences courses.	

Baccalaureate Degree Programs

Columbia's undergraduate division offers programs of study leading to a Bachelor of Arts (BA), a Bachelor of Music (BMus), or a Bachelor of Fine Arts (BFA) degree in specific programs. In addition to Liberal Arts and Sciences Core Curriculum (LASCC) requirements, the BA, BMus, and BFA programs may include core requirements and specialized concentrations of courses that enable students to prepare for particular careers.

Major Declaration

All students entering Columbia in the fall 2001 or after must complete a major. Transfer students with 45 credits or more will need to make this declaration at the end of their first semester at Columbia or by the time they have accumulated 60 credits. Students entering Columbia prior to fall 2001 may follow degree options outlined in the College catalog at their date of entry.

Students may complete a double major; however, both majors must lead to the same degree (BA or BFA). Credits counted towards fulfillment of requirements in one major may not be counted towards fulfillment of requirements in the second major.

ACADEMIC PROGRAM

Bachelor of Arts

Bachelor of Arts degree plans may meet one or both of the following curricular goals:

BACHELOR OF ARTS IN A MAJOR WITH A CONCENTRATION

The degree plan offers various emphases within a basic plan of study. These degree plans ordinarily are divided between core courses and a choice of several groups of courses that offer concentrated or specialized study within the major field. Core requirements are courses that are fundamental to the field, introducing students to the discipline and providing essential skills and general knowledge as a foundation for further study. A concentration is a focused area of study within a major, a specialization that follows, in most cases, the completion of the core requirements. Some departments offer degree plans with a concentration to be taken on an elective basis; however, others, due to professional requirements, require the concentration for the completion of the major. Credit hours required for both the core and concentrations vary according to major.

BACHELOR OF ARTS IN A MAJOR WITHOUT A CONCENTRATION

The degree plan provides a breadth of understanding within a field. These degree plans consist mainly of core courses with limited emphases or specializations through minimal variations within the required program. Several of these degree plans are offered in the visual and performing arts departments as options to the BFA degree(s) in that discipline. Required credits vary according to major.

Bachelor of Arts Degree Requirements

To qualify for graduation with a Bachelor of Arts degree, students entering in the Fall 2001 or after are required to complete:

- 120 credits with a minimum 2.0 cumulative grade point average;
- 42 credits in LASCC courses for students entering fall 2005 or later; 48 credits in LASCC courses for students entering before fall 2005;
- a declared major;
- a writing intensive course completed at Columbia;
- compliance with the Satisfactory Academic Progress policy (see page 300).

Requirements for all majors can be found on the College's Web site.

Minors

Students who have declared a major in a Bachelor of Arts curriculum are encouraged to include a minor to augment and complement their course of study. Minors consist of 18 to 24 credits and provide an introduction or sequenced specialization in an area of study from either a major or a Liberal Arts and Sciences department.

Specific credit and course requirements for each minor can be found on the College's Web site.

Bachelor of Music

In addition to BFAs in the performing arts, the Music Department offers Bachelor of Music (BMus) degrees in Composition and in Contemporary, Urban, and Popular Music. This initial professional degree requires a total of 84 credit hours in music courses within a total requirement of 128 credit hours. The BMus curriculum includes 39 credit hours in core courses, 36 credit hours in courses of specialization, and 9 credit hours in music lessons and ensembles, including an independent project as capstone experience. Students declare their candidacy for the BMus in Composition by 60 cumulative credits. Upon acceptance in the program students need to follow the Music Department's standards of performance to be considered for continuation.

Bachelor of Music Degree Requirements

To qualify for graduation with a Bachelor of Music degree in Composition or in Contemporary, Urban, and Popular Music students are required to complete the following:

- 128 credits;
- 36 credits of LASCC requirements for students entering fall 2005 or later; 48 credits of LASCC requirements for students entering before fall 2005;
- 84 credits in music;
- declaration of the major;
- a minimum GPA of 2.5 in the major;
- a cumulative GPA of 2.0 or better;
- a writing intensive course completed at Columbia;
- compliance with the Satisfactory Academic Progress policy (see page 300).

Bachelor of Fine Arts

The visual and performing arts departments offer BFAs in specific concentrations within their disciplines. Requirements range from 66 to 92 credits within a total requirement of 128 credits. These degree plans include a basic core, an in-depth specialization, a historic study of the field, and professional capstone experience. Students must declare their candidacy for the BFA by 60 cumulative credits, following the specific selection criteria as noted by the individual departments.

ACADEMIC PROGRAM

Bachelor of Fine Arts Degree Requirements

To qualify for graduation with a Bachelor of Fine Arts degree, students are required to complete the following:

- 128 credits with a minimum departmental grade point average as designated by the department;
- 36 credits of LASCC requirements for students entering fall 2005 or later; 48 credits of LASCC requirements for students entering before fall 2005;
- a declared major;
- the minimum GPA in the major;
- a cumulative GPA of 2.0 or better;
- a writing intensive course completed at Columbia;
- compliance with the Satisfactory Academic Progress Policy (see page 300).

Study Abroad

Columbia College Chicago strongly encourages students to spend a term abroad. Whether it is a summer, J-term, semester, or full-year program, there are numerous options for students to earn credit while seeing the world. In a global society the true professional artist needs an international consciousness. Through International Programs we offer students the opportunity to challenge their cultural assumptions and develop as artists and world citizens.

Through Columbia's Cornerstone College-wide International exchanges, students can spend a full semester abroad studying at one of our partner institutions in Europe. With Columbia's departmental programs, students have the opportunity to participate in a Columbia College faculty-led program specific to a course of study run at varied sites and time periods (J-term, summer, and semester-long). Lastly, Independent Study Abroad allows students who are interested in a location, course of study, or time frame that is not offered by Columbia programming to select an option from outside the College and with proper approval, via the Columbia College Study Abroad Agreement, receive credit and federal financial aid.

International Programs serves as the central point for all the various options to earn credit abroad. Please visit the website at: www.colum.edu/InternationalPrograms for more information.

GUIDE TO UNDERGRADUATE DEPARTMENTS AND PROGRAMS OF INSTRUCTION AND COURSES

SCHOOL OF FINE AND PERFORMING ARTS

Art and Design
Arts, Entertainment, and Media Management
Dance
Fiction Writing
Music
Photography
Theater

SCHOOL OF LIBERAL ARTS AND SCIENCES

ASL-English Interpretation
Early Childhood Education
English: Creative Writing - Poetry
Creative Writing - Non-Fiction
Humanities, History and Social Sciences - Cultural Studies
The First-Year Seminar
Science and Mathematics

SCHOOL OF MEDIA ARTS

Audio Arts and Acoustics
Film and Video
Interactive Arts and Media
Journalism
Marketing Communication
Radio
Television

COLLEGE SEMESTERS AND SCHEDULES

Each academic year at Columbia consists of two 15-week semesters (fall and spring), plus a summer semester. While the usual term of a class is a full 15 weeks, some subjects may be offered in shorter periods, ranging from one to eight weeks. Such intensive segments meet more frequently than traditional, 15-week courses. Courses are scheduled during the day and evening as well as on Saturdays to accommodate the schedules of working students, who compose a substantial percentage of the Columbia community. The January session (J-Session) is designed to offer concentrated learning experiences usually not available in the regular semester. Such courses are designed for both the matriculating and non-matriculating undergraduate student and may include, but are not limited to, immersion, intensive research, travel, certification, internships, master classes, community service, and workshops. A student may earn a maximum of four credits per J-Session. For information contact the College Advising Center.

For specific courses taught in any given semester, please consult the online course schedule for that semester.

GUIDE TO UNDERGRADUATE DEPARTMENTS AND PROGRAMS OF INSTRUCTION AND COURSES

Key to Course Listings

Course Numbering Guide: Columbia College Chicago's course numbers are made up of six digits, and each of the digits represents important information about the course. The following numbering systems are used throughout the course listing for course identification. Please see the example course listing below for further illustration and explanation.

22-1101

The fourth digit indicates the subject-matter area within the department or major. Each department and major assigns subject areas and concentrations to this digit for all courses in that discipline. These subject-matter areas appear as subheadings in the course listings in this catalog. In this example of a course in Art and Design, the numeral 1 in the place of the fourth digit indicates a course in the subject area of Art History.

COURSE NUMBER	SUBJECT AREA	COURSE TITLE	COURSE DESCRIPTION
22-1101	ART HISTORY	History of Art I: Stone Age to Gothic	<i>Course offers an introduction to the history of art until the end of the Middle Ages. Various periods, including the Stone Age, Egypt, the ancient Near East, Greece, Rome, early Christian, Byzantine, early medieval, Romanesque, and Gothic will be studied in relationship to the Western art tradition. The art of Asia, the Americas, and Africa may also be surveyed. Students will gain an appreciation of the aesthetic values of these cultures and an understanding of the historical, sociopolitical, religious, and other contexts for the creation of art.</i>
3			credits

NUMBER OF CREDITS AWARDED FOR SUCCESSFUL COMPLETION OF THE COURSE

22-1101

The first two digits of the course number identify the department or major; department 22 is Art and Design.

22-1101

The third digit, the digit following the hyphen, indicates the level of the course. Course levels are defined as follows:

- 1000 Introductory courses that usually do not require prerequisites.
- 2000 Intermediate courses that may require prerequisites.
- 3000 Advanced courses that normally require prerequisites.
- 4000 Undergraduate part of a combined graduate/undergraduate course. These combined graduate/undergraduate courses are defined as graduate courses in which qualified undergraduates may be permitted to enroll.

Courses appearing in the catalog of Columbia's Graduate Administration have these levels:

- 5000 Graduate portion of a combined graduate/undergraduate course.
- 6000 A course open to graduate students only.

Within the course listings for this catalog and in the online Course Schedule for every semester, departments order their courses first by subject matter (that is, by the number appearing in digit four) and then by level and sequence.

22-1101

Digits five and six indicate the order of the course within a sequence. In this example, History of Art I is the first course in the Art History sequence. Additionally, course numbers ending in 88 and 89 are internships; course numbers ending in 98 and 99 are independent projects.

Prerequisites

Many courses require prerequisites. This reflects the view of the faculty that successful completion of the course requires certain background skills or knowledge contained in the prerequisite course(s). Students not meeting the prerequisites may not register for the course. Some prerequisites may be taken concurrently with a course. These are called co-requisites. A concurrent requisite means that the two courses must be taken in the same term. Questions concerning these options should be addressed to the department offering the course.

Course Descriptions

ART AND DESIGN

JAY WOLKE, CHAIR

Columbia College Chicago's Art and Design Department accentuates the importance of a well-rounded education along with the development of students' technical and conceptual skills in multiple disciplines. We want our students to become creative thinkers and producers as well as great leaders and entrepreneurs. The curriculum of the department, therefore, encourages students to develop their creativity and to learn the importance of diligence to their success as professional designers, artists, and historians.

During their first year, students learn a variety of basic skills that prepare them for further study in their majors. The foundational courses include drawing, two-dimensional design, and three-dimensional design, as well as photography and art history. These courses are structured to provide practical and creative learning opportunities as students prepare to specialize in one of seven Bachelor of Fine Arts majors: Advertising Art Direction, Fashion Design, Fine Arts, Graphic Design, Illustration, Interior Architecture, and Product Design. For students who want a more liberal approach to learning and the freedom to investigate a broad range of interests, the department also offers a Bachelor of Arts degree in Art History, as well as a Bachelor of Arts in Art and Design.

Our highly skilled faculty possesses a commitment to and exuberance about art, design, and history that is actively communicated to students, both in and outside the classroom. Many are award-winning, internationally exhibiting artists, published writers, or highly talented practitioners in various design fields.

The Art and Design Department has outstanding facilities supported by expert staff. From drawing, painting, and fashion studios to model and wood shops, from graphics and Auto-CAD labs to experimental digital media spaces, we have the tools to teach students how to be professional practitioners within their chosen majors.

As part of a large and vibrant College, the Art and Design Department offers many programs beyond the classroom that supplement the curriculum including lecture series, internships, competitions, study abroad programs, and exhibitions. Manifest, our annual College-wide senior exhibition event, is the largest student art exhibition in the city and allows graduating seniors and graduate students to exhibit their work to the community at large.

Jay Wolke

Chair, Art and Design

PROGRAM DESCRIPTIONS

ART AND DESIGN

BACHELOR OF FINE ARTS IN ADVERTISING ART

The role of the advertising art director is to communicate to consumers about the products, services, or ideas of their clients. The art director must impact this target audience through visual images appearing in magazines, newspapers, television commercials, billboards, the internet, and related marketing materials. To accomplish this, advertising art directors must be sensitive to both copy and visuals when carrying out creative concepts. They must have an understanding of marketing—its trends, changing consumer attitudes and social change—and these must be reflected in the finished visuals. In Chicago there are more than 500 advertising agencies employing over 15,000 people. A large number of international agencies are headquartered here, including Leo Burnett, J. Walter Thompson, and DDB, along with numerous medium sized agencies and specialty boutique firms.

Through the classroom experience students learn multiple roles: creative director, market researcher, photographer, illustrator, copywriter, and television director. They are trained in visual problem solving, creative strategic planning, copy writing, marketing analysis, advertising theory, and advertising photography. Students verbally and visually express their ideas to their colleagues and instructors. Just as in the industry, students often work in teams to complete projects. Projects include advertising campaigns that cover: television commercials, collateral marketing, point-of-purchase advertising, out of home advertising, guerilla marketing, and related ancillary print materials. Professional art directors and creative directors from Chicago's agencies teach many of the classes. Our well-integrated arts core curriculum, combined with liberal arts courses, further develops our students' education. Students also have the benefit of the Student Ad Club, access to Chicagoland advertising community events, and our professional internship program.

BACHELOR OF FINE ARTS IN FASHION DESIGN

An exciting future awaits students within the Fashion Design program. The curriculum offers a pragmatic approach to the many areas of the fashion industries. Students experience and explore the dynamically creative, real world of fashion design. The Fashion Design curriculum offers the creative foundation from which students can grow as artists and acquire skills related to the profession. Fashion is art and sociology and ultimately reflects the aesthetic taste, political mood, economic condition, technical achievements, and social status of the wearer through the personal expression of dress. Fashion as an industry includes research, production, merchandising, and marketing. The opportunity to explore creativity and practicality is the foundation for a successful career in the fashion profession and must include an understanding of the integration of these elements. The Fashion Design BFA program enables the students to excel as art professionals within this ever-evolving profession. Students participate in a true fashion experience throughout their education with exposure to recognized guests designers, industry leaders, and accomplished alumni, and through fashion competitions, presentations, and exhibitions.

BACHELOR OF FINE ARTS IN FINE ART

The Bachelor of Fine Arts in Fine Art is centered on the individual student's artistic growth and self-definition. An emphasis on historical tradition and new ideas in contemporary art expands students' perceptual reach and aesthetic awareness. By engaging critical thinking, exploration, and experimentation, the program helps students discover and examine the world through the practice of art making. Fine Arts students study ideas, examine artworks, and learn about artists through slides, lectures, and practical application. Students learn to rely on their personal experience and encounters as sources for concept development and visual form. Mastery of technique is put at the service of conceptual problem solving.

The BFA in Fine Art begins with the core curriculum (level one) required of all Art and Design students. This includes 2-D Design, 3-D Design, Beginning Drawing, Art History I and II, Foundations of Photography, and Darkroom Workshop. Once these common department-wide requirements have been completed, there are additional required courses (level two) designed specifically for Fine Art majors, which together constitute the Fine Art Foundation. These courses include Contemporary Issues in Painting and Drawing, Contemporary Issues in New Media, Contemporary Issues in Printmaking, and Contemporary Issues in Sculpture, which collectively lead to the BFA review at the end of the second year of study. The student subsequently has a great deal of latitude in designing her or his area of investigation, with over 30 studio electives in all media being available. The final phase of the curriculum (level three) includes capstone classes designed to prepare the student for graduate study, including Critique Seminar and Professional Practices for Artists, as well as rigorous art history and studio requirements.

The strength of the program rests in technical, material, and conceptual diversity, including traditional approaches to art making as well as immersion in new media; its low student-teacher ratio; state-of-the art facilities; and an exceptional faculty that is dedicated to the growth of each student. Advanced BFA students have the opportunity to work in their own studio space, a benefit unavailable in many BFA programs. Regular end-of-semester critiques with all Fine Art faculty members chart students' progress through the program, culminating in the required terminal exhibition in order to receive the BFA degree.

The final two years of the BFA program prepare students to enter the world as working artists or to pursue an advanced degree. Our students are accepted to many prestigious MFA programs nationally. They are prepared to present their portfolios to galleries, learn how to apply for grants and other funding, and put their skills to work in a variety of fields in the visual culture.

ART AND DESIGN

BACHELOR OF FINE ARTS IN GRAPHIC DESIGN

The Bachelor of Fine Arts in Graphic Design is intended to produce graduates versed in visual communications and graphic problem solving. The primary means by which we gather information is visual, and that visual information works best if it is presented so that it is accessible and understandable. The graphic designer is responsible for crafting information visually so people can use it productively. From manuals and annual reports to packaging and Web sites, this field offers designers the opportunity to work in various print and electronic media, creating a variety of visual communications for different audiences.

The program is a combination of practical and professional training with a broad background in historical, theoretical, and aesthetic issues, as well as critical thinking, creative problem solving, and new technologies. This prepares students for a career in graphic design and positions graduates so that they are employable upon graduation and able to remain at the forefront of the profession throughout their careers.

Students are exposed to extensive instruction, from basic drawing and computer software training to critical analysis, concept analysis, and professional practices. Major emphasis is placed on the creative, conceptual process and its individual development.

BACHELOR OF FINE ARTS IN ILLUSTRATION

The Bachelor of Fine Arts in Illustration prepares the student for a position in the communications industry using the skills and concepts relative to illustration within the context of liberal education. To prepare students for this career, the program will train the student not only in the skill of illustration, but also in the broader technical and conceptual issues relating to creating art and communicating ideas.

The BFA is rooted in the foundation program from which the student gains the knowledge of materials, techniques, and specialized vocabulary of visual arts. After acquiring a basic understanding of concepts and technical skills in their sophomore year, the student advances to the upper levels of the program. In all advanced junior- and senior-level classes, students develop visuals, referred to as portfolio pieces. Both in concept and skillful execution, the expectation is professional-quality work.

The BFA in Illustration will provide the student with the experience required to forge a relationship in which ideas and practices converge. Students are encouraged to create and explore the use of image, time, text, and sound, and apply it to related disciplines. The program challenges the traditional definition of illustration and creates a new analytical, societal, cultural, and aesthetic practice.

At the senior level, the student's work and knowledge culminate in the program's capstone courses and Professional Portfolio Development, a course that discusses interviewing skills, current employment trends, and the creation of a final portfolio for job interviews. After completion of the program, the student will have the knowledge and the skill needed to pursue a career in the communications industry.

BACHELOR OF FINE ARTS IN INTERIOR ARCHITECTURE

The goal of the Interior Architecture program is to develop professionally ready, career-oriented students who have acquired appropriate technical and aesthetic skills, achieved a thorough familiarity with the historic traditions of art and design, and are capable of expressing these skills in an aesthetically sensitive and visually articulate manner. Heavy emphasis is placed on the development of congruent design languages and vocabularies, which, when applied to design tasks, initiate, resolve, and implement responses appropriate to the diverse contract, commercial, and instructional design problems investigated by students.

The program investigates traditional, contemporary, and historical issues within the context of current social and environmental needs and mandates, such as universal design, adaptive reuse, changing demographics, ecological conservation, and cultural diversity.

The curriculum is formulated within a 3+3+2 structure: the first three semesters are foundation-level classes; the next three are advanced; and the last two are professional-level courses designed around a senior project of the student's choosing.

Our integrated approach offers the opportunity to become sufficiently adept in both the manual and computer skills needed for effective participation as an entry-level employee of professional design firms.

An integral part of the Interior Architecture concentration includes participation in internship programs developed by Columbia in conjunction with Chicago-based design firms. The internship experience provides additional technical development and practical experience in an on-the-job setting, and helps ease the transition from student life to professional life.

The post-graduation group practice expertise is highly recommended as the logical educational bridge before advanced degree study or development of an individual practice.

BACHELOR OF FINE ARTS IN PRODUCT DESIGN

The goal of the Bachelor of Fine Arts in Product Design is to train professional-level product designers to enter professional practice as industrial designers and to be creative problem solvers with an integrated skill set of researching, rapid ideation, model making/prototyping, computer-aided design, and professional presentation.

PROGRAM DESCRIPTIONS

ART AND DESIGN

The overall curricular structure is best described as a tree. The central trunk consists of a series of design studios (Product I–V) and covers everything from technical issues (Product Design I: Materials and Techniques) to conceptual issues (Product Design II: Design Paradigms and Product Design III: Product Semantics), with an emphasis on interacting with industry or real-world problems in Product IV and V. Branching off from this core series of design studios is a series dealing with technical issues: three computer-aided design courses, technical illustration, a manufacturing course, and a course devoted to ergonomics and form. The other branch is devoted to capstone issues like portfolio, professional practices, internships, presentation techniques, and a year-long thesis project. Students are given the opportunity to explore their personal interests through four product design electives dispersed throughout the program.

The student experiences range from blue-sky conceptual exploration to very critical issues requiring sophisticated research to propose realistic solutions to actual problems. Students engage in social, cultural, and economic issues in the various projects they undertake over the course of their study.

Students enter the world as in-house designers working for manufacturers, consultant designers dealing with a range of clients, or as freelance consultants or entrepreneurs developing and licensing their own products or services.

BACHELOR OF ARTS IN ART AND DESIGN

The Bachelor of Arts degree in Art and Design allows students to explore an alternative and/or broader approach to Art & Design Studies. Taking advantage of this curriculum allows students to cross disciplines and techniques from the entire department. This degree requires fewer credit hours than the BFA degrees and allows for a more tailored educational experience. Students may investigate a broader range of interests or focus in one area at a slightly quicker pace.

Bachelor of Arts students take the full range of our foundation courses: Art History I and II, Beginning Drawing, 2-D Design, 3-D Design, and Photography. Except for BFA-specific capstone classes, and assuming that the appropriate prerequisites have been fulfilled, students may subsequently take courses in the eight major disciplines: Graphic Design, Illustration, Advertising Art Direction, Product Design, Fashion Design, Interior Architecture, Fine Arts, and Art History. BA students may also enjoy membership in Art and Design student organizations and may be invited to participate in student exhibitions and competitions, lecture series, and special offerings such as the Columbia Arts/Florence Summer program.

Bachelor of Arts graduates will be qualified for any number of careers within the fields of art and design and have the ability to pursue graduate study. Our recently created Careers Center will help students prepare a professional portfolio that will serve them well. Graphic design firms, advertising agencies, art galleries, and studio apprenticeships are only a few of the possible professional opportunities available to our graduates.

The Art and Design Department also offers a post-baccalaureate certificate of major, as well as a minor in Art History.

BACHELOR OF ARTS IN ART HISTORY

Art History provides skills in analyzing and interpreting art in relation to its historical and cultural contexts. Students learn how art acquires and conveys meaning by exploring the interactions among artists, objects, patrons, and society at large across a broad spectrum of media, cultures, and periods. Unlike art history programs at other colleges, the curriculum at Columbia College emphasizes fields of study outside the traditional canon of Western art history. Our students specialize in one of four areas – modern and contemporary art, history of design, history of photography, and non-Western art. These areas provide exciting perspectives on our visual and cultural environment and reflect the inclusive and interdisciplinary nature of art and art history today.

In addition to courses in art history, students pursuing this B.A. take courses in the Art + Design Foundation, in order to gain a better understanding of the conceptual and technical skills needed by artists. They also take additional courses in Liberal Arts and Sciences, to deepen their understanding of the relationship between art and the world in which it is produced. The program culminates in a capstone course in which students engage in in-depth research on an art historical topic of their choice.

Training in art history prepares students for a wide variety of professional opportunities or for further graduate study. Graduates with a B.A. in Art History typically pursue art-related careers in museums and art galleries, as well as college-level teaching, art criticism and publishing, art conservation, historic preservation, arts management, and cultural advocacy.

Minor in Art History

The minor in Art History allows students to expand their knowledge of the history and context of the visual arts while majoring in another area. Students take 18 credit hours of art history, including the core art history surveys and courses on modern and contemporary art, non-western art, and art theory and criticism. A knowledge of art history combined with other fields will provide students with excellent preparation for graduate studies or for rewarding careers in museums, galleries, art criticism, and cultural agencies. The Art History minor allows many possibilities for interdisciplinary collaboration, in particular with concentrations in Fine Arts; Cultural Studies; Journalism; and Arts, Entertainment, and Media Management.

ART AND DESIGN

22-1040 Ceramics for Non-Majors

Studio work, slide presentations, and discussions of traditional and contemporary use of clay introduce students to various methods of forming and finishing work. Hand building, glazing, and firing are covered.

3 CREDITS

22-1042 Jewelry and Objects for Non-Majors

Students will be introduced to concepts and design practices to enable realization of objects using metals. Basic technical skills including fabrication, soldering, stone-setting, coloring, finishing, and cold joining will be introduced. Through a series of class projects, students will explore jewelry, objects, and sculpture.

3 CREDITS

22-1101 History of Art I: Stone Age to Gothic

Course introduces the history of art until the end of the Middle Ages. Various periods, including the Stone Age, Egypt, the Ancient Near East, Greece, Rome, Early Christian, Byzantine, Early Medieval, Romanesque, and Gothic, will be studied in relationship to the Western art tradition. The art of Asia, the Americas, and Africa may also be surveyed. Students will gain an appreciation of the aesthetic values of these cultures and an understanding of the historical, socio-political, religious, and other contexts for the creation of art.

3 CREDITS

22-1102 History of Art II: Renaissance to Modern

This course introduces the history of art from the Renaissance to the Modern period. European art of the Renaissance, Baroque, Rococo, and Romantic eras will be studied, as will the artistic movements of the 19th and 20th centuries. The art of Africa, the Americas, and Asia during the same time period may also be surveyed. Students will gain an appreciation of the aesthetic values of these cultures and an understanding of the historical, socio-political, religious, and other contexts for the creation of art works. This is a continuation of "History of Art I: Stone Age to Gothic," but can be taken independently.

3 CREDITS

22-1120 Art in Chicago Now

Course surveys contemporary art in Chicago. This will be facilitated through field trips to major museums, galleries, and artist studios, and by lectures by visiting artists and critics. Familiarity with current discourse through art publications will be stressed. A historical context will be developed through slide lectures about the recent history of Chicago art. The art market or business of art will also be discussed. Much of the class time will be conducted outside the College.

3 CREDITS

22-1131 History of Architecture I

Human thought and aspirations are revealed through the study of architecture. Course begins by examining ancient Egyptian architecture continuing through the Renaissance, Baroque, Rococo, and Neoclassical periods. Focus is on Western architectural forms. Through the context of examining architecture, instruction touches on interiors, decorative arts, and furniture.

3 CREDITS

22-1132 History of Architecture II

Human thought and aspirations are revealed through the study of architecture and building techniques. Course focuses primarily on Western cultures. Through the context of architecture, the disciplines of interior design and the decorative arts are also touched upon. Covered time period spans from the precursors of modern architecture to the 21st century architecture of today.

3 CREDITS

22-1140 Architecture in Chicago Now

3 CREDITS

22-1210 Drawing I

Course teaches students how to represent accurately and proportionately objects, planes, and volumes by developing hand-to-eye coordination with line and tone, wet and dry media. Basics of perspective are covered in various exercises augmented by critiques, slide lectures, and discussions.

3 CREDITS

22-1220 Fundamentals of 2-D Design

Students learn to organize visual images by acquiring understanding of visual elements, line, shape, tone, texture, and volume. Students examine and apply design principles such as repetition, variety, and movement. Emphasis is on simple graphic skills. Required for all Art and Design majors; course is also useful for nonmajors.

3 CREDITS

22-1230 Fundamentals of 3-D Design

Course focuses on use of basic design principles and elements in developing 3-D compositions. Students use modular theories and systems as well as intuitive responses to manipulate a variety of materials. Projects are designed to heighten students' perceptions of forms in space. Course is required for all Art and Design and Photography majors.

3 CREDITS

22-1236 Synthetic Material for Casting & Fabrication

This course provides students with information regarding the use of synthetic material for sculpture and 3-D design. Traditional procedures such as mold making, casting, fabrication, and assembly are reapplied through the use of plastic, rubber, and other engineered materials. Students are encouraged to experiment with the introduced material so as to explore their unique properties as well as their capabilities for multiple production.

3 CREDITS

22-1246 Mural Painting

This course introduces students to the history of mural painting. Students will be exposed to many art periods and styles as the point of departure for painting a mural. As a team, they will design the structure, formulate the content, and finalize the project in acrylics. Diversity and multiculturalism will be emphasized through the incorporation of art from different cultures.

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

22-1250 Scale Model Fabrication: Making Models of Interior and Exterior

This workshop will introduce students to the skills necessary to create small-scale models for use in studio or gallery presentations, installations, proposed onsite sculpture, and more. It also is an important tool for visualizing scale, proportion, and the conception of projects. This workshop is intended primarily for those in the Fine Arts curriculum; however, it will benefit those in other concentrations as well. This two-day workshop will cover a few basics of professional model making for applications in both indoor and outdoor spaces.

1 CREDIT

22-1255 Display Structures for your Work

This workshop will teach students necessary fabrication techniques and skills required to build pedestals, plinths, and shelving to display objects. This workshop focuses on display structures needed by Fine Art students, but will benefit other students as well.

1 CREDIT

22-1270 Jewelry Workshop

Qualities of enameling are explored in this workshop in which students combine techniques of jewelry and metalwork to add texture, color, and form. Techniques taught include Limoge, cloisonné, and grisaille. A fine arts background or previous jewelry course benefits students enrolled in this course.

1 CREDIT

22-1271 Fine Art Workshop: Frame & Stretcher

Workshop teaches students how to build canvas stretchers and picture frames using the equipment in the Art and Design Department's Wood Shop. Course goal is to enable students to become more self-sufficient in presenting their work (paintings, photographs, drawings, prints, etc.). Each student produces between five and ten museum-quality canvas stretchers and picture frames. The course also introduces students to archival matting and mounting techniques.

1 CREDIT

22-1275 Digital Video Editing Workshop for Artists

This three-day workshop will teach Art and Design students the fundamentals of shooting and editing digital video. The workshop will be extremely useful not only for learning how to create original work in video format, but also for learning how to document work that does not transfer well to more static forms such as slides or photographs.

1 CREDIT

22-1276 Workshop in Printmaking Techniques:

This two-day workshop teaches established and innovative printmaking techniques as part of a rotating sequence of introductory workshops on methods and techniques. Each workshop presents a specific printmaking technique through demonstrations and studio practice. Students produce sample prints and are introduced

to current literature and resources on the subject. The workshop facilitates independent use of the print studio and is taught by specialist instructors who hold expertise in the various printmaking media.

1 CREDIT

22-1281 Workshop in Spatial, Object, and Sculptural Techniques

The workshop introduces students to materials, fabrication, and manipulation techniques for spatial, object, and sculptural designs and compositions. Each workshop presents techniques through demonstrations and projects to develop studio practice. Students produce test pieces, prototypes, and explore concepts and theory relative to specific methodologies shown in examples of contemporary practice. Workshops facilitate independent use of facilities available for small metals, plastics, plaster, wood, ceramics, soft materials, fibers, kinetics, assemblage, or 3-D modeling. Workshop instructors have expertise in each particular media.

1 CREDIT

22-1285 Anatomical Modeling

This course focuses on developing a greater understanding of the human form, as well as building on principles of 3-D design and creating forms in space. Students work from live models and learn anatomy, clay modeling, mold making, and casting, as well as connecting drawing and conceptual, perceptive skills to sculpture.

3 CREDITS

22-1310 Beginning Typography

Students investigate the basic aspects of letterforms and typography through a variety of projects. Students are exposed to the historical background, technical and aesthetic issues, and communicative abilities of typography as individual forms and as text.

3 CREDITS

22-1320 Design Lab

Course covers digital typesetting, layout, and image editing techniques for graphic design, illustration, and advertising. Topics covered include digital document construction and layout, typography formatting and specification, digital image editing, and application.

3 CREDITS

22-1330 Information Design

This class teaches students the basic principles and practice of information design. Students will investigate, design, and test visual processes; develop information systems; map data; graph paths; and create interactive displays.

3 CREDITS

22-1600 Garment Construction I

Course is an introduction to basic sewing and construction skills. Fabric definition, construction, and function are studied. Students learn hand sewing and finishing, machine operation, and primary machine maintenance. Students are required to create and complete garments.

3 CREDITS

ART AND DESIGN

22-1610 Fundamentals Fashion Design

Course introduces students to the fundamental aspects of fashion design. Students will learn the basic tools for designing a fashion collection. This includes fashion drawing, visual presentation techniques, generating themes and color palettes, design development, use of textiles and trend and market research. In addition, social, historic and artistic influences on fashion design will be studied.

3 CREDITS

22-1620 Fundamentals of Textiles

Course demonstrates the interrelationship between textiles and clothing design. It explores the importance of the textile industry to the fashion industry. Students acquire understanding of fibers, fabrics, manufacturing techniques, trends, definitions, and uses of textiles applied to both industries. Laws governing uses, liabilities, treatment, standards, and labeling are discussed.

3 CREDITS

22-1700 Product Design I: Materials and Techniques

Course is intended for all Product Design majors. Instruction focuses on general theories of design, including problem definition, articulation, and resolution. Students study methodologies and historical case studies that look at the development of successful products from the standpoint of markets, manufacturing, and cultural concerns. Through class projects, students explore issues of function, cognition, and aesthetics in context with the various product types. MAY BE TAKEN CONCURRENTLY: 22-1220 FUNDAMENTALS OF 2D DESIGN, 22-1210 DRAWING I

3 CREDITS

22-1701 Product Design: Drawing I

Course focuses on systematic drawing systems as key communicators of design intent across a variety of contexts: designers, marketers, engineers, and independent clients. With each context comes a different type of drawing requirement. The course emphasized the following drawing systems: orthographic projection, paraline projection, and perspective with a focus on the connection between drawing, thinking, and innovating. Students will gain an understanding of the fundamental importance of sketching as a presentation and an ideation tool. Class content includes overviews of all drawing systems as well as techniques for rapid ideation, product documentation, rendering, and presentation.

3 CREDITS

22-1705 Product Design II: Design Paradigms

Course focuses on the idea of design paradigms (or models of existing solution types) within design and builds the students' awareness of this critical methodology for solving problems by breaking the issues down to the most elemental nature. Through a series of lectures and small projects, students are exposed to the nature of paradigms and their flexible capabilities for multiple applications to various design problems.

3 CREDITS

22-1710 Introduction to CAD for Product Design

Course focuses of fundamentals on 3-D parametric solid modeling. Students learn this industry-standard software through carefully paced tutorial exercises and hands-on development of different product types and geometry. Instruction provides an overview of sketching and manual drafting and historical development of computer-aided design.

3 CREDITS

22-1800 Interior Architecture/ Design Theory I

Course is an introduction to theoretical principles and nomenclature of architecture and interior architecture. Class examines historical, practical and psychological influences through readings and special emphasis on basic elements of design (space, form, and order), aesthetics and typology of space.

3 CREDITS

22-1810 Interior Architecture: Drawing I

Course provides exposure to the vocabulary, drawing conventions, and principles of small building construction. Lectures, slides, and examples of construction drawing expose students to simple structural systems, building and finishing materials, simple cabinetry, and other construction issues. Students draft and detail a simple set of construction drawings.

3 CREDITS

22-1811 Architectural Draft and Detailing I

Course provides exposure to the vocabulary, drawing conventions, and principles of small building construction. Lectures, slides, and examples of construction drawing expose students to simple structural systems, building and finishing materials, simple cabinetry, and other construction issues. Students draft and detail a simple set of construction drawings.

3 CREDITS

22-1813 AutoCad Fundamentals

Course provides framework for students to develop computer drafting expertise. Students gain the knowledge and experience needed to operate the program and perform 2-D drafting on a basic level. Course covers the most basic commands, and students learn elements needed to produce a partial set of schematic plans, elevations, and drawings of existing conditions.

3 CREDITS

22-1819 Sources and Materials

Lectures, discussion, and field trips to showrooms, manufacturers, and suppliers expose students to discovery of new and classical interior design furnishings and architectural appointments.

3 CREDITS

22-1820 Color for Interiors

Course explores the nature, practical use, and psychological effects of color as it relates to interior design practice. Projects apply theoretical principles of color to the interior environment. Course is taught in a studio setting accompanied by appropriate lectures.

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

22-2043 Advanced Jewelry and Objects for Non-Majors

This course encourages personal expression through the creation of wearable art, jewelry, objects, and sculpture. Building on the foundations taught in Jewelry and Objects for Non-Majors, students learn a variety of techniques including etching, enameling, and forming. Non-traditional materials are also explored. Critiques and class discussions are an important component. Conceptual ideas are discussed and encouraged with each project while emphasizing skilled craftsmanship and aesthetics.

3 CREDITS

22-2100 History of European Art: Topics

3 CREDITS

22-2110 History of Twentieth Century Art

Course surveys the history of modern art and critical theories from Post-Impressionism in the 1890s, covering major subsequent currents including Cubism, Expressionism, Surrealism/Dada, Abstract Expressionism, and Post-Modernism. Developments in design and architecture, including the Bauhaus, International Style, and Post-Modernism, will also be covered.

3 CREDITS

22-2120 Art Since 1945

Course examines the development of the visual arts in America and Europe after World War II. Important movements such as Abstract Expressionism, Pop Art, Color Field, the Black Arts Movement, the Beats, Chicago Imagists, Minimalism, and Conceptual art forms (body art, earth art, and performance art) are considered within a critical and theoretical context.

3 CREDITS

22-2130 American Art, 1840-1940

Course covers major trends in American art and how they are interpreted in painting, sculpture, architecture, and the decorative arts. Topics include Luminism, Heroism, Mysticism, Symbolism, the Columbian World Exposition, Impressionism, the Armory Show, Cubism, the Ashcan School, Regionalism, Surrealism, and the New Realism.

3 CREDITS

22-2135 African-American Art Since 1900

Course surveys the visual arts produced by people of African descent in the United States from colonial times to the present. Course introduces students to a range of artistic productions and provides a social-historical frame for the interpretation and analysis of art. Students examine the relationship between black artists' work, the cultures of West and Central Africa, and the visual traditions of European and Euro-American artists.

3 CREDITS

22-2140 Introduction to Arts of Africa, Oceania, and the Americas

A general introduction to the arts of Africa, Oceania, pre-Columbian Mesoamerica, and the Native peoples of North America. Several cultures will be chosen from each area to illustrate the variety of art forms and their function and significance in society. Major

themes include the relationship between art and society, the role of the artist, the forms, materials, processes, and definition of art within the cultures studied, and how the art of these areas has changed over time.

3 CREDITS

22-2141 Art and Ritual

Art and ritual have been closely connected ever since the earliest works of art were created in the Old Stone Age. This course will examine the relationship between art and ritual through diverse examples from many parts of the world and many time periods, including contemporary art. How has art been used in rituals related to spiritual beliefs, healing, the life cycle, political power, social cohesion, and personal identity? What is the process by which art embodies, represents, or transforms spiritual and other beliefs in rituals? These and other questions will be addressed through lectures, class discussions, films, and field trips.

3 CREDITS

22-2142 Art of India

Course covers four thousand years of art on the Indian subcontinent. Course begins with the Indus Valley Civilization and then follows the development of painting, sculpture, and architecture created for the region's varied religions and rulers. Course concludes with modern and contemporary Indian art, with an emphasis on how it relates to the past. Indian religious, royal, and popular art forms will be examined in terms of their style, iconography, and meaning in context.

3 CREDITS

22-2145 Arts of Africa

Course introduces the arts of Africa south of the Sahara Desert, including sculpture, painting, textiles, architecture, pottery, metalwork, and body arts. Material spans 2,500 years of art history, including the works of contemporary artists. Several ethnic groups and individual artists are highlighted to explore these major themes: the relationship between art and African culture, religion, and politics; the role of the artist in African society; and changes in African art over time.

3 CREDITS

22-2150 The Art of Mexico: The Olmecs to the Present

Course presents an overview of Mexican art over 3,000 years, beginning with the ancient Olmecs and the Aztecs, and continuing with the colonial period of the 16th through 19th centuries. Course concludes with a study of 20th century Mexican artists including those working today. Along with slide lectures and discussions, course includes field trips to local museums.

3 CREDITS

22-2170 History of Communication Design

Course introduces graphic design, advertising, and illustration students to the history of visual communication, including text and image. Lectures, slides, and discussions focus on the work of important practitioners in the field and on the historical and cultural significance of design, technology, and innovation.

3 CREDITS

ART AND DESIGN

22-2171 Modern and Contemporary Design

This course offers a history of modern and contemporary design, with an interdisciplinary focus on product, graphic, architecture, fashion, and interior design. The emphasis will be on understanding the connection between design and the past, the present, and possible futures. A large portion of the course will be devoted to the theory and practice of design during the 20th century.

3 CREDITS

22-2172 Design Culture Now

Course presents a history of the way the designed world around us looks now. Instruction emphasizes current graphic design, advertising, architectural and interior design, fashion, and product design, with attention also paid to the history and technologies that have led to the present. Design's relation to popular culture and fine art will also be discussed. Course is required for the BA in Art and Design.

3 CREDITS

22-2175 Fashion History Survey

Course examines fashion through the centuries and the historic relationship among clothing, painting, interior and architectural design, literature and music, and social forces such as economics, politics, industry, labor, and resources.

3 CREDITS

22-2176 Contemporary Fashion

Students study modes and manners of dress and the arts reflected in society, from Dior's "New Look" of 1947 to the present. Curriculum covers historic events, social movements, music, painting, sculpture, artists, celebrities, fads, and how they are reflected in clothing and individual dress of the times. Emphasis is on dress of today, why it is worn, and what it reflects from the past, present, and future.

3 CREDITS

22-2190 Career Seminar for Art History

This course explores the variety of career possibilities available to students concentrating in art history. Students will make site visits and meet professionals who will describe many aspects of museum work, including the roles of creators, educators, registrars, administrators, and others, as well as work in art galleries, auction houses, conservation labs, historic preservation, and arts organizations.

1 CREDIT

22-2193 Special Topics in Art History/ Florence:

3 CREDITS

22-2211 Contemporary Issues in Drawing

This course will introduce current themes in drawing and its historical antecedents. Technical issues will be discussed and practiced through a variety of materials, methods, and imagery. Students will produce a series of drawings in a wide variety of styles and media. Through studio activity, exhibition attendance, and readings, this course will introduce students to the discipline of drawing as currently practiced and prepare them for more rigorous exploration. Students learn basic techniques of building form, representing visual concepts, texture and color.

3 CREDITS

22-2212 Materials and Techniques in Drawing

Course includes study of collage, washes, pen and ink, craypas, pastels, and other new and traditional ways of working on paper. Coursework emphasizes simultaneous use of these various elements.

3 CREDITS

22-2214 Figure Drawing I

By concentrating on proportion, light, shape, and movement, students acquire skill in representing the human form using a variety of materials. Slide discussions of master figure drawings set examples and standards.

3 CREDITS

22-2219 Contemporary Issues in Digital Practices

Students will investigate issues of art and technology and be introduced to digital devices and software necessary to their art practice as a creative tool. The course will introduce history and current theory related to digital art making, and students will become familiar with a wide variety of digital tools and approaches.

3 CREDITS

22-2220 Contemporary Issues in Painting

This course will introduce current themes in painting and its historical antecedents. Technical issues will be discussed and practiced through a variety of materials, methods, and imagery. Students will produce a series of paintings in a wide variety of styles and media. Through studio activity, exhibition attendance and readings, this course will introduce students to the discipline of painting as currently practiced and prepare them for more rigorous exploration. Students learn basic techniques of underpainting, mixing, blending, building form, composition, and concept with effective use of texture and color.

3 CREDITS

22-2221 Painting Strategies

This course will continue to explore art historical and contemporary developments in painting techniques, processes, and concepts. Projects will focus on developing individual painting skills and conceptual growth. Emphasis will be on the position and context of painting in the wider spectrum of contemporary art practice.

3 CREDITS

22-2224 Contemporary Issues in Printmaking

This course teaches a broad range of basic traditional and innovative printmaking techniques including intaglio, relief, silkscreen, and lithography, and the use of these skills to produce independent work within the context of contemporary art and design. Students will be introduced to skills and techniques, experiment with the medium, and think creatively and critically.

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

22-2225 Printmaking Strategies

This course offers students the opportunity to further explore techniques and concepts studied in Contemporary Issues in Printmaking, and to apply these to their own creative projects. The course gives more advanced instruction in a broad range of printmaking media both traditional and innovative, including silkscreen, lithography, intaglio, relief and hybrid forms. The class emphasizes research and contextualization as an underpinning for studio practice.

3 CREDITS

22-2234 Installation/4-Dimensional Design

Students expand their visual and conceptual vocabulary using various time-based media and site-specific approaches to the creation of new work. Classroom/studio activity will promote the creative process in a relationship between the artist's expression and the designated medium and site.

3 CREDITS

22-2236 Performance Art

Students are given a comprehensive introduction to the history and nature of performance art and develop their ideas for live work. Course covers major Postmodern movements that make particular use of live art—Dada, Futurism, and Fluxus—as well as issues of feminism and multiculturalism that have utilized performance. Students present work for critique throughout the semester, culminating in a group show to be presented in a public forum.

3 CREDITS

22-2239 Introduction to Artists' Books

This is an intensive, hands-on studio course introducing the tools and techniques of book construction as well as the conceptual possibilities and concerns of the book as a significant contemporary art form. Students will construct a variety of blank book models, learn simple image transfer techniques, and produce their own artists' books.

3 CREDITS

22-2241 Ceramic Concepts and Practices

This course explores the conceptual possibilities and technical complexities of ceramic material as a vehicle for Contemporary Art and Design. A large cross section of activity in clay will be considered and discussed, from brickmaking to porcelain design, and from handbuilding and moldmaking to hybrid materials. Historical and contemporary models will be referenced throughout the class, while considering what terms such as "craft" and "utility" can mean in a contemporary context.

3 CREDITS

22-2244 Furniture Design: Beginning

3 CREDITS

22-2250 Body Space Image

This course presents an intensive survey of contemporary performance, site, and installation art from an anthropological point of view. Specifically, the course focuses on artists' work that were constructed to be experienced live and/or through photographic and video documentation of the work. Students will be given work-

shops on sound, digital photography, and video editing. Students will be required to produce and present a performance, site, or installation work of their own for their final project as well as photographic and/or video artworks based on their piece.

3 CREDITS

22-2251 Contemporary Issues in Sculpture

Contemporary sculpture is increasingly diversified, including object-making and other spatial art forms. Artists as visual communicators use many approaches and attitudes to articulate and disseminate ideas. This course introduces material, techniques, and conceptual methods as you develop your art-making practices. Exercises, projects and collaborative class work lead through concept development, choice-making, execution, presentation, and critique. You will consider your own role regarding contemporary issues of audience, artistic attitude, desired mission, and social awareness as you develop your studio practice.

3 CREDITS

22-2252 Themes in Contemporary Art: Visual Art

This semester long class, a required course for Fine Arts majors, will revolve around the interests of the current Visiting Artist in Residence in the Art and Design Department. This may encompass painting, sculpture, printmaking, and new media such as performance, installation, and video.

3 CREDITS

22-2258 Contemporary Issues in New Media

Course provides students with opportunities to explore new art forms in both a studio and discussion context. Students create performance, installation, and site-specific works dealing with issues of time and space in non-traditional ways. Video (including access to a computer-based digital editing suite), sound, performance, site-specific installation, photography, non-material approaches, and other contemporary means of communication are possible media. This class is required for all Fine Arts majors in both the BA and BFA programs in the Art and Design Department.

3 CREDITS

22-2259 BFA Review in Fine Art

This one-credit workshop prepares Fine Art students for a formal review of their work after the first two years of study at Columbia or, in the case of transfer students, in their first or second semester. Students will apply basic documentation and presentation skills in the preparation of a digital portfolio composed of work in multiple media. A faculty panel will review each portfolio and provide critical response and feedback on individual works and the portfolio as a whole. This review will serve as an advising instrument to guide students in consequent curricular choices.

22-2260 Color Strategies

Color Strategies will examine the study of traditional color theory in depth along with modernist color applications. The basic text sources for the course are Johannes Itten's *The Elements of Color* and Joseph Albers's *The Interaction of Color*. Many of the color exercises taught at the Bauhaus will be a foundation of the class. The students will be able to orient their color thinking towards their major area of study throughout the semester.

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

FOR PREREQUISITES, SEE COLUM.EDU

22-2261 Metals: Spatial, Conceptual and Material Practices

This studio course will explore conceptual and technical aspects of metalwork in contemporary art and design. Through a mixed-media approach students will create objects that utilize and build upon traditional processes while challenging traditional classifications. Metalworking skills will be applied to the creation of mixed media objects and prototypes with emphasis on innovation and experimentation.

3 CREDITS

22-2330 Introduction to Graphic Design

This course introduces students to graphic design as a form of visual communication through the use of type, image, form, and color. Projects explore design processes in two and three dimensions, visual identity and communication, thematic structure and hierarchy, creative problem solving, and basic design practice of critiques and discussion.

3 CREDITS

22-2331 Introduction to Graphic Design for Photography Majors

This course introduces graphic design principles and processes to photography majors. Students will explore the creative thinking, problem-solving, and articulation of visual concepts and ideas as applied in graphic design. Projects and class lectures will explore design technique and organization, typography use and principles, page organization and structure, image making and editing, current equipment, and computer systems and softwares used in the design field.

3 CREDITS

22-2400 Illustration Introduction: Lecture

Illustration Introduction: Lecture covers and analyzes the origins of contemporary illustration. The course examines, from a historical perspective, illustrators, illustration trends, styles, and techniques from print to animated motion pictures. Significant illustrators and illustrations are featured throughout the semester. The objective of the course is to gain a better appreciation of illustration and its origin. The student learns to analyze how illustration has reflected and influenced our society and culture today.

3 CREDITS

22-2415 Illustration Introduction: Studio

Course covers the fundamental process of illustration from conceptual development to application of traditional and digital media for books, magazines, journals, posters, and storyboards. The objective of the course is to develop, from a historical perspective, the fundamental understanding of illustration as a form of visual expression. Students learn to comprehend the basic principles of illustration as a form of communication.

3 CREDITS

22-2420 Applied Drawing

Course examines theories of drawing, enabling the student to represent a visual concept, emphasizing visual form and construction of an object in space. The class explores various types of media to solve problems.

22-2510 Advertising Art Direction: Introduction

Course provides a survey of advertising principles from conception through production and places emphasis on creating an advertising idea for a product. Students learn how to develop and present their ideas from thumbnail to finish.

3 CREDITS

22-2520 Advertising Design

Conceptual skills in both verbal and visual advertising are taught. Students will create integrated advertising across a spectrum of applications, magazine ads through collateral items—brochures, direct mail, etc.

3 CREDITS

22-2600 Garment Construction II

Course presents more complex and specialized manufacturing techniques in clothing construction. Applications of skills, organization, and evaluation of the manufacturing process and acquired methodology are developed, discussed, and demonstrated. The importance of fiber and fabric to clothing manufacturing continues to be examined, and specific fabric relationships and construction problems are explored. Emphasis is on development of a quality product.

3 CREDITS

22-2601 Patternmaking: Flat Pattern

Course covers pattern-making skills to produce completed patterns for garments, emphasizing flat pattern techniques such as drafting from measurements, industrial blocks, pattern manipulation, and professional pattern finishing.

3 CREDITS

22-2602 Patternmaking: Draping

Course teaches the production of sculptural patterns. Students apply fabric to a 3-D form as a garment and then transfer it to a flat pattern. Students develop organized pattern-making skills and apply them to finished original designs. Complete pattern production methods are explained; professional standards are stressed.

3 CREDITS

22-2603 Fashion Illustration I

A thorough foundation in fashion illustration is established in this course, which covers fashion figure and garment interpretation. Students study and develop the basic structure unique to fashion figure and its characteristics, history, stylization, influence, and use in fashion illustration. Students learn to interpret draping quality and surface texture of fabric. Individual interpretation and creative drawing skills are emphasized.

3 CREDITS

22-2610 Fashion Design: Concepts

Using a scaffolding of design theory, research and reflective practice, students will explore various aspects of fashion design with an emphasis on process, context, conceptualization and creativity. Of particular focus is the development of good design practice, and the generation of original and innovative concepts relative to fashion, structure and the body.

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

22-2620 Textile Fabrication and Surface Techniques

Students explore creation and embellishment of fabrics. History and uses of fabrics are studied and applied to design assignments. Students learn weaving, knitting, and felting techniques to produce samples of various fabrics. Fabric embellishment, such as quilting, beading, printing, and painting is studied and utilized by students.

3 CREDITS

22-2621 Millinery: Hats and Beyond

Course introduces students to the design and construction of hats. 3-D design principles and hatmaking techniques are studied and applied to wearable and non-wearable creations. Students learn basic skills of millinery construction through the methods of patterned and blocked forms. Students also learn glove construction.

3 CREDITS

22-2623 Workshop in Fashion

Course offers focused workshops in a specific area of fashion design that lie outside of permanent course offerings. Each semester this course covers different material within the framework of an intensive workshop environment that aims to help enrich student learning and complement the core curriculum.

1 CREDIT

22-2630 Italian Fashion: Multiplicity in Design

No description available.

3 CREDITS

22-2631LDM Fashion and the Built Environment

3 CREDITS

22-2705 Intermediate CAD for Product Design

Course examines the design of intermediate level mechanical parts and assemblies within 3-D solid parametric software. Students learn to create complex geometry through the use of lofts and sweeps. Students study in greater detail what goes into the construction of manufactured parts and approach the process of computer-aided design from a systematic point of view. Explorations of design databases and complex rendering techniques are also a key component of the course.

3 CREDITS

22-2710 Product Design III: Product Semantics

Course expands the students' process of innovative design development through a series of smaller focused projects. Students learn traditional and contemporary design methodologies that can be applied to the process of developing new products. Instruction also focuses on integration of traditional handwork (sketching, rendering, and model making) and digital tools into the development and refinement of the final products.

3 CREDITS

22-2715 Advanced CAD for Product Design

Course focuses on complex modeling processes, including the development of complex parts, assemblies, and core and cavity molds. Students develop skills for creating animations of complex assemblies and for exploring moving parts with simulation software. Students learn to use software for the final documentation as well as for concept development. Students also look at the integration of various software to create a robust design database and to complete final presentations in a variety of formats.

3 CREDITS

22-2720 Form Analysis for Product Design

Course focuses in depth on issues of form-appropriateness for user-centered design and manufacturing. Relying on case studies of a broad array of products, instruction exposes students to issues of ergonomics, kinesthetics, material selection, design for disassembly (DFD), and other issues that determine the interrelation of form, function, and production. Course is structured as a seminar with a smaller studio component where the principles discussed may be applied in shorter practical design projects.

3 CREDITS

22-2725 Interaction Design

Course introduces students to the complex issues involved in interaction design. Through a series of projects and readings, students explore a variety of design issues involving the navigation of complex data as well as the physical interaction of devices intended to assist in that navigation. Students create prototypes of their own hand-held digital devices to explore the ergonomic as well as the physical mapping of issues involved. Students learn a variety of quick prototyping processes for physical models in addition to using software such as Macromedia Director and Flash to virtually prototype the interface. Course is intended to look at the interconnection between the physicality and the virtuality of digital devices.

3 CREDITS

22-2735 Technical Illustration

Course builds on Product Design: Drawing I by introducing students to vector-and raster-based approaches to rendering concepts. In the product development cycle, sketching comes first, followed by physical form models or rendered concepts to add a level of realism and greater comprehension of an idea. This process formerly done with markers and other media is now largely accomplished digitally. The student is introduced to a number of digital strategies to take a sketched concept and develop it into a fully realized rendered image using vector-and raster-based software. Students learn the fundamentals about lighting as they pertain to a full array of product surfaces ranging from wood and metal to plastic, ceramic, and rubber. This is a technical studio with an emphasis on learning the necessary skills to create professional quality product renderings. Software includes Adobe Photoshop and Illustrator.

3 CREDITS

ART AND DESIGN

22-2740 Toy Design

Course is designed to introduce students to the fundamental issues of designing products for the toy industry. Students are introduced to brainstorming around existing product niches, emerging technologies, or mechanical movements. Students are also introduced to the ideation process through sketching, modelmaking, and prototyping and presentations. Course assignments cover a broad range of toy markets from educational to plush toys to action toys and novelty products. This is an extraordinary course intended to give students the opportunity to design particularly for the toy industry while focusing on many of the traditional skills a product designer needs.

3 CREDITS**22-2744 Furniture Design: Beginning**

Course covers application of drafting techniques to the design of furniture. Students are instructed in the technical side of construction such as joints, wood movement, and structural integrity, as well as in the variety of wood products used in contemporary furniture. Emphasis is on both preliminary sketching and fully developed working drawings.

3 CREDITS**22-2745 Introduction to Exhibition Design**

This studio course deals specifically with issues relating to designing exhibitions: museum, trade-show, and gallery. The focus of the course is on the multiple issues pertaining to the realization of functional exhibition spaces from the standpoint of environmental graphics, space planning, and fixture design. This course is designed to be interdisciplinary and to involve a graphic and spatial component in the process. The studio will involve a combination of theoretical and practical issues.

3 CREDITS**22-2746 Furniture Construction: Beginning**

Course focuses on the craft of woodworking pertaining to furniture design and construction. Students learn the mechanics of design and techniques to execute them. Instruction emphasizes hands-on experience in designing as well as operating hand and power equipment. Information covered can be applied to all art disciplines.

3 CREDITS**22-2750 3-D Freeform Surface Modelling**

This is an advanced computer aided design course devoted to free form surface modelling. Students learn to create sophisticated nurb surfaces using the industry-standard software Rhino with an emphasis on creating forms that are hard to accomplish with solidmodeling software packages.

3 CREDITS**22-2801 Design Studio II**

Course exposes students to the methodology of the design process through problem definition, acknowledgment of problematic constraints, presentation of verbal and graphic solutions, and final critique. This design studio focuses on small scope residential space planning and selection of furnishings and finishes. Field trips and visiting lecturers may be featured.

3 CREDITS**22-2802 History of Furniture Seminar**

Survey course covers the history of furniture from antiquity through the 20th century. Seminar is designed to precede the two History of Architecture courses and provide a foundation for further historical exploration.

1 CREDIT**22-2812 Architectural Draft and Detailing II**

Course provides exposure to the vocabulary, drawing convention, and principles of interior commercial construction. Partition systems, modular planning and construction, ceiling systems, custom cabinetry, case goods, and other construction issues are investigated. Students draft and detail a set of commercial construction drawings.

3 CREDITS**22-2814 Topics in Portfolio Graphics: Photoshop Illustration**

Course is a tutored lab in which students work on thesis projects, design class projects, or use other interior design computer-related material. Class utilizes an unstructured approach in which subject matter is determined by needs of students. Reviews and customized tutorials are offered. Students must use class time working on some aspect of computer-aided drafting.

1 CREDIT**22-2901 Interdisciplinary Strategies in Art & Design**

This course offers rotating topics within art and design that explore the interdisciplinary crossovers between various subject areas, themes, methods, processes etc. Each semester this course covers different material that might not be included in the permanent course offerings that concentrate on new or experimental approaches and issues relative to art and design and broader fields of study.

3 CREDITS**22-3100 Special Topics in Art History:**

Course focuses on specific topics, themes, ideas, or periods in the history of art. Each semester this course covers different material that might not be included in the permanent course offerings or concentrates on new or experimental approaches to issues in art history.

3 CREDITS**22-3105 Dada, Surrealism, Futurism**

Course surveys the avant-garde art movements of the early 20th century with particular focus on Futurism, Dada, and Surrealism. In keeping with the experimental flavor of the art produced by these movements, course has an interdisciplinary approach to the analysis and comparison of painting, sculpture, typography, music, fashion, performance, film, photography, and writing. Course also provides a historical frame for understanding the experiments and investigations of the avant-garde artists who challenged and redefined the traditions of European art in response to social conditions of mechanization and war.

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

22-3110 Twentieth Century Art Theory

Course surveys major concepts and methods of 20th century art theory and criticism from the early formalism of Roger Fry and Clive Bell to the late Modernism critical theories of Clement Greenberg. Instruction covers other art-historical points of view such as stylistic analysis, iconography, structuralism and semiotics, and the social history of art. Discussion of contemporary critical positions of Post-Modernism includes Post-Structuralist attitudes and responses to late 20th century art found in Deconstructionism, Feminism, Neomarxism, and identity politics.

3 CREDITS

22-3115 21st Century Aesthetics

No description available.

3 CREDITS

22-3120 Theory/Practice Art Exhibitions

Students are involved in all aspects of planning and implementing an exhibition at the Art and Design 11th Street Gallery. Students participate in selection of art works, research, label-writing, registration, conservation, education, design, installation, and publicity. Course also explores theoretical and ethical issues related to museums, art collecting, cultural patrimony, curatorial authority, and representation of diversity. The theme of the exhibition changes each semester the course is offered.

3 CREDITS

22-3190 Advanced Seminar in Art History

Course focuses on reading, looking, researching, and writing: all key skills senior students are expected to have developed as they complete their studies. Students will choose topics for individual research projects and present their work as it develops. Various issues in and approaches to art history will be explored collectively through case studies and guest lecturers. The class will then become a workshop in which students research, write, critique, and present their final papers.

3 CREDITS

22-3211 Creative Drawing Studio

Students deal with contemporary concepts of art, applying their knowledge of representation and compositions to develop thinking and creative expression with varied media.

3 CREDITS

22-3223 Studio Tutorial II

Concentrating on personal perceptions and ideas in relation to the medium and to contemporary trends, students develop personal goals and projects under instructor's guidance. Visiting artists, slide lectures, and critiques increase awareness of current and past art. In this advanced level class, students who already have an understanding of basic technique and composition develop a general awareness of historical and contemporary artmaking forms.

3 CREDITS

22-3225 Multiplicity: Theory and Practice in Contemporary Art

In this course students will examine the theoretical and philosophical implications of the multiple through readings, discussions, writing assignments, and studio art projects. Studio techniques demonstrated may include printmaking, casting, or other processes useful in the production of multiples. The course will culminate in an individual presentation in which students examine their own work in the theoretical context established by the course. Art history students may present a similar analysis of the work of a contemporary artist.

3 CREDITS

22-3226 Multimedia Strategies in Printmaking

Emphasis is on a broad range of techniques, with the opportunity to work at a large scale and with multiple media, including hand-drawn, painted, digital, and photographic matrices. New twists on traditional techniques and non-toxic alternatives will be introduced. Students will be encouraged to work across media and develop a more spontaneous approach to printmaking.

3 CREDITS

22-3227 Materials and Techniques in Painting

Students examine basic ingredients of paint in many forms: oils, watercolor, other water-soluble paints, and newer polymer media. Instruction includes series of lectures followed by discussion of problems dealing with appropriate materials and techniques. Traditional methods such as underpainting and glazing are practiced. More contemporary and experimental approaches are also explored.

3 CREDITS

22-3231 Experimental Photography/Graphic Techniques I

Course is a systematic exploration of alternative photographic processes, such as Cynotype, Van Dyke, process camera work, and halftone production. Students experiment with images through manipulation of graphic arts, film, cliché verre, and photographic prints. Each student develops a self-directed project using one of these mediums.

3 CREDITS

22-3232 Experimental Photography Graphic Techniques II

Course is a systematic exploration of advanced alternative photographic processes with digital imaging techniques to include making digital negatives. Course also teaches the use of camera and enlarger to make color separation negatives. Each student develops a self-directed project using one of these mediums.

3 CREDITS

22-3242 Jewelry and Object Strategies

Students will learn advanced processes in the design and making of body ornaments, sculpture, and objects. Techniques including forming, fabrication, patination, and mechanisms will be learned. Development of individual creative projects in addition to the application of design principles will be emphasized. Contemporary issues and history in the field of metals and jewelry design will be addressed.

3 CREDITS

ART AND DESIGN

22-3253 Studio Tutorial I

Designed for the development of the studio artist, this course will give students the opportunity for an in-depth critique from an individual professor and their peers. Students will meet with a professor on a one-to-one basis for one hour for a minimum of five times per semester, with three additional four-hour group meetings for class critiques.

3 CREDITS

22-3254 Topics in Studio Art:

This course will focus on specific topics, themes, and ideas in studio and post studio art. Each semester the course will cover different material that might not be included in the permanent course offering or will concentrate on new and experimental approaches to issues in art practice.

3 CREDITS

22-3254J Special Topics in Studio Art: Art and Activism Studio Project

This course presents the opportunity for hands-on civic engagement, with two guiding questions: 1) Can art save lives? 2) It might be activism, but is it art? Students read theory and examine examples of artistic activism, in the larger context of social and political issues informing artistic action. In the studio students execute their artistic action plan. Students complete, present, and hand in written assignments reflecting on and connecting theories of artistic action with their own practice of creating activist art.

3 CREDITS

22-3262 Advanced Fine Arts Studio

Capstone course, intended for senior-level Fine Arts majors, features intensive presentations and critiques. Students work on developing their final body of work to prepare for entry into graduate school or pursuit of a career in fine arts.

3 CREDITS

22-3263 Professional Practices for Artists

Professional issues such as portfolio preparation, approaching galleries, dealing with establishing alternative spaces, internships, residencies, and granting opportunities will be addressed. Preparation for graduate school, exhibition, and installation strategies will be central to the class. Reading and field trips to commercial and alternative galleries and museums will support an interdisciplinary approach to professional practice. This course is required for all Fine Art majors.

3 CREDITS

22-3264 Critique Seminar

This course offers students rigorous critiques of their work from faculty and peers. The purpose of the student-work critique is to help students develop their capacity for critical thinking—especially critical and constructive analysis of their own work. Effective verbal, intellectual, and conceptual strategies for addressing the production and presentation of work will be learned. This is a required class for all Fine Art majors during the junior and senior years, and is repeatable for credit.

3 CREDITS

22-3268 Fine Art Thesis Exhibition Workshop I

This workshop will prepare both Fine Arts majors and Art History majors for participation in the BFA Fine Art exhibition. Focus will be on specifics of selecting and installing work and writing and editing the catalogue. Emphasis will be placed on the importance of cooperation and collaboration between artists (Fine Arts majors) and curators (Art History majors).

1 CREDIT

22-3269 Fine Art Thesis Exhibition Workshop II

This workshop will prepare both Fine Arts majors and Art History majors for participation in the BFA Fine Art exhibition. Focus will be on specifics of selecting and installing work and writing and editing the catalogue. Emphasis will be placed on the importance of cooperation between artists (Fine Arts majors) and curators (Art History majors). Continuation of 22-3268.

1 CREDIT

22-3270 The Journal: Writing, Editing, Producing

This class will function as an editorial and writing group, working together to produce an issue of Columbia College's Journal of Art and Design. Class members will write their own texts, commission articles, and interview prominent people in the fields of fine art, fashion, graphic design, product design, architecture, interior design, and other cultural practices.

3 CREDITS

22-3299 Independent Project: Art

An independent project is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-6 CREDITS

22-3340 Intermediate Typography

This course examines the historical, aesthetic, and cultural development of typographic forms from their beginnings in 1455 to 1900. Projects involve the examination of historical styles and theories of type design and typographic layouts, and their influence on modern and contemporary typography.

3 CREDITS

22-3345 Publication Design

Course examines editorial operations, production procedures, and the role of the art director to familiarize students with theoretical and practical concerns of magazine and trade publication design and internet publishing. Course emphasizes the identity of current publications as a result of design format and grid structure.

3 CREDITS

22-3347 Book Design

Course begins with a brief history of bookmaking, publication presses, and critique of book classifications. Students focus on the relationship of content to layout and book cover design by examining the unifying elements of type, photos, illustrations, and other graphic devices. Students produce a small book.

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

22-3350 Sign, Symbol, Image

This course examines visual forms as signifiers of meaning and their use in graphic design-related visual communication. Cultural, psychological, social, and historical interpretations of forms are analyzed through design projects, readings, discussion, and research.

3 CREDITS

22-3355 Branding Identity

Course provides students with an understanding of methodologies and strategies used for building and maintaining brands and their identity within a contemporary corporate environment. Visual systems are explored to develop culturally relevant messages and images, thus building sustainable brand recognition. Projects focus on how organizations use visual communications to express their core values and impact consumer perceptions of their brand.

22-3360 Packaging Design

Course explores materials, surface graphics, marketing, and production problems as the refinement and integration of many design principles.

3 CREDITS

22-3361 Packaging Design II

This packaging course deals with the 3-D development of packaging using flat planar material to establish the form through folding, creasing, and die-cutting. The course focuses on the development of interesting solutions, including graphic identity and layout, to a variety of package needs—retail, consumer product, point-of-purchase, and promotional. Students will develop all aspects including a fully functioning prototype for a variety of different client contexts. Course will look into the mass production issues as well as specialty types of packaging.

3 CREDITS

22-3370 Advanced Typography

Course studies 20th century design philosophies and their influence on typography and typographic design. Projects allow students to experiment with type from a variety of approaches and examine its possibilities as expressive form in relation to syntax and visual communication.

3 CREDITS

22-3371 Promotional Graphics

Course explores graphics and advertising promotional material, signage systems, and exhibition graphics. Projects focus on contemporary digital methods and mediums, which include site and informational signage, exhibit display and graphics, vehicle and fleet wraps, architectural wraps, banners, point of purchase displays, and countertop systems. Additional topics include demographically focused mobile advertising, brand visibility solutions, sweepstakes and context graphics, and site-specific graphic informational systems.

3 CREDITS

22-3375 Website Design I

Course, intended for Art and Design as well as Photography majors, covers Web site design topics. Studies include hypertext, graphic style information, graphic file formats, digital imaging, and basic computer-user interface issues. Course assignments include design and execution of HTML documents and graphics and completion of a written thesis.

3 CREDITS

22-3376 Web Site Design II

Course covers advanced topics in Web site design and is intended for Art and Design and Photography majors. Studies cover human-computer interface design, multimedia use in internet and intranet publications, and network systems design and functions. Course assignments include design and execution of HTML documents, graphics, and other media objects in addition to completion of a written thesis.

3 CREDITS

22-3377 Info Architecture

No description available.

3 CREDITS

22-3378 Design Lab II

Course covers advanced desktop publishing techniques, illustrative techniques, and imaging possibilities on the Macintosh computer. Software covered includes Adobe PhotoShop, Illustrator, InDesign, and Macromedia Dreamweaver. Course is designed for advanced-level art students with a direction in graphic design and advertising art.

3 CREDITS

22-3380 Professional Portfolio Development: Graphics

Course assists students preparing to enter the job market with emphasis on assembling a portfolio, writing and designing a resume, and interviewing techniques. Where to look for a job, salary ranges, and alternative means of employment are also discussed.

3 CREDITS

22-3385 Professional Portfolio Development

Course assists senior students, majoring in Graphic Design, Advertising Art Direction or Illustration, in preparing to enter the job market and emphasizes assembling a portfolio, writing and designing a resume, and interviewing techniques. Where to look for a job, salary ranges, and alternative means of employment are also discussed.

3 CREDITS

22-3390 Special Issues in Design

Current issues, technical procedures, and design practices are explored in workshops led by noted designers in thesis guest lecture/discussion/studio series.

1 CREDIT

COURSE DESCRIPTIONS

ART AND DESIGN

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22-3424 Drawing the Graphic Novel

Course provides students with a means for creative self-discovery and the exploration of complex ideas. Students record their observations, experiences, and memories in a sketchbook and translate this material into various graphic narratives of varying lengths. The class explores the rhythms of storytelling and formal elements of comics. Students learn to compose comic pages using iconic visual language, while experimenting with a variety of tools, media, and approaches.

3 CREDITS

22-3430 Figure Illustration

Figure Illustration focuses on conceptual development, rendering techniques, distortion, and stylization as a means of communication using clothed and nude models. Various media and techniques are explored.

3 CREDITS

22-3432 Children's Book Illustration

Students gain a historical appreciation for the art by studying 19th and 20th century children's book illustrators and their techniques, sources of inspiration, and influences. Students experiment and develop individual graphic and illustrative styles with emphasis on practical application of children's book illustration for publishing.

3 CREDITS

22-3435 Cartooning

Course introduces different aspects and basic techniques of cartoon drawing. Five genres of cartooning are explored. The course includes an in-depth study of one-liner, multi-panel, advertisement, illustrative, and political editorial cartoons. Instruction includes the historical study of specific types of cartoons dating back to 1745. Styles of cartoons, thematic types, and construction of cartoon character for the technique of animation are explored.

3 CREDITS

22-3447 Broadcast Design: Introduction

The student develops a command of several methods for producing graphics specifically designed for motion pictures and television. Planning, storyboarding, and preparing images for motion pictures are addressed. The lesson plans include designing still images and video images for insertion into a composition for motion graphics or motion pictures.

3 CREDITS

22-3448 Type as Image

Course is rooted in the basic fundamentals of typography and letterforms. Students are directed to explore the process of creating and editing typographic forms into visual images to communicate a message or express an idea. The objective of the course is to be able to utilize typography as a form of illustration. The learning goal of the course is to develop an appreciation of typography as a form of illustration

3 CREDITS

22-3460 Digital Illustration I

Students begin to master digital painting, drawing, and image processing techniques to extend and augment their skills and techniques with traditional media and methods. Students work with the latest painting and drawing software that digitally mimics traditional tools such as watercolor, oil paint, airbrush, and charcoal. Students also explore methods such as brush effects, compositing, masking, and collage as a resource for initiating, developing, and refining illustration concepts.

3 CREDITS

22-3465 Sequential Imaging

Students learn to develop images sequentially for creative application in print, television, film, animation, and Web site design. Students conceive or interpret a concept, then develop that concept into a final time-based presentation through research, thumbnail sketches, and renderings. Students continue to refine and develop their illustration skills while beginning to understand and master sequential presentation methods using the latest computer-based imaging sequencing software.

3 CREDITS

22-3481 Applied Concepts in Advertising Illustration

Course teaches the conceptual process of creating a visual language used in an advertising environment to achieve marketing strategies and advertising goals. Students are encouraged to select a variety of media such as illustration, photography, or animation to achieve a solution. Students apply previously learned skills and techniques to solve visual problems in a professional environment.

3 CREDITS

22-3482 Editorial Illustration

Course combines analysis and personal expression to convey ideas from social and political commentary into a visual representation. Content includes traditional and non-traditional methods and materials. Students apply previously learned skills and techniques to solve visual problems in a professional environment.

3 CREDITS

22-3485 Illustration for Film and Animation

Illustration for Film and Animation applies the advanced principles of illustration to create conceptual art as a visual guide for the production of live-action films or animation. Students learn to analyze and research various genres of film and animation from a historical perspective and to use that knowledge to develop character and concept illustrations inspired by a motion picture script.

3 CREDITS

22-3490 Special Issues in Illustration

Each semester a visiting illustrator works with students to solve a particular illustration problem. Students learn specific technical and creative problem-solving methods from a leading illustrator in Chicago.

1 CREDIT

COURSE DESCRIPTIONS

ART AND DESIGN

22-3500 Art Director/Commercial Photographer

This course is designed to simulate the real-world assignment pairing of art directors and photographers common within the advertising industry. Creative teams will be established consisting of one art director and one studio photography student. Class is team taught by Art & Design and Photography professors.

4 CREDITS

22-3525 Art Director/Copywriter Team

Writers and designers team up to work on advertising projects in a collaborative setting. Students develop concepts together, then write and design advertisements and promotional materials for highly targeted audiences. Class is team taught by Art & Design and Marketing professors.

4 CREDITS

22-3530 Photo Communication

Course provides students with a better understanding of photographic images and their application to design. Students shoot their own photographs for their layouts thus developing a visual language, enhancing photo selection, and improving editing skills. Students learn to visualize not only the look of the design, but also the structure and form of the photographs they shoot. Basic format is 35mm or digital location photography, table-top, and lighting work. Alternative ways to generate photographic images are reviewed.

3 CREDITS

22-3535 Storyboard Development

Students study the strategy used in developing an idea and execution for television advertising. Emphasis is placed on storyboard layout, presentation, and visual storytelling.

3 CREDITS

22-3540 Creative Strategies in Advertising Design I

Students work with marketing information as the basis for campaign visuals. Course explores the comprehensive responsibilities of the art director, from concept to solution particularly as advertising represents the marketing voice for clients.

3 CREDITS

22-3542 Creative Strategies in Advertising Design II

Course continues study begun in Creative Strategies in Advertising Design I.

3 CREDITS

22-3550 Advertising Communication

Students apply basic communication theories to solve concrete advertising problems. Instruction emphasizes perceptual, psychological, and business determinants of advertising in print and television.

3 CREDITS

22-3584 Management for Designers

Students learn to function effectively in real world design management situations. Students receive practical insights into the business of design management situations and the business of design - for example, how to start a business, how to bill, how to prepare contracts/proposals, network and solicit clients, deal with printers/photographers, and gain insight into copyright law. Course is a must for future advertising art directors, graphic designers, and illustrators.

3 CREDITS

22-3590 Special Issues in Advertising

Visiting art directors, copywriters, and account executives examine a current trend in advertising strategies related to advertising design. Visiting instructors are working professionals in Chicago's top advertising agencies.

1 CREDIT

22-3600 Advanced Garment Construction

Course presents an advanced study of construction and design devoted to tailored clothing. Course covers detailing, layering, and sculpturing of tailored garments. Students demonstrate tailoring techniques in theory and practice by working on various problem-solving assignments. Historic influences on design, technology, and development of tailored clothing are noted.

3 CREDITS

22-3601 Advanced Patternmaking: Flat Pattern

Students create patterns for specific design problems integrating the knowledge of flat pattern methods. Course work requires research of historic patterns, pattern development, and modern industrial methods. Students must demonstrate refinement and efficiency of patternmaking skills, methods, organization, and application with both in-class and outside activities and projects.

3 CREDITS

22-3602 Advanced Patternmaking: Draping

Students create patterns for specific design problems integrating knowledge of draping methods. Students demonstrate refinement and efficiency of patternmaking skills, methods, organization, and application with both in-class and outside activities and projects.

3 CREDITS

22-3603 Fashion Illustration II

Course includes advanced application of fashion illustration in forms of communication such as advertising, marketing, and designing of clothing. Students demonstrate further development of individual interpretation and stylization of fashion illustration in various problem-solving assignments. Refinement of drawing and conceptual skills is stressed.

3 CREDITS

ART AND DESIGN

22-3605 Fashion Styling

This course brings together Fashion Design, Fashion Management, and Photography students who work on real-world situations that bring original fashion designs to the marketplace. Emphasis is on promotion and media strategies in a variety of business environments. The goal of the course is to foster an atmosphere of collaborative learning. Cross-listed with 28-3960 Fashion Styling (Arts, Entertainment, and Media Management) and 23-3410 Fashion Photography II (Photography).

1 CREDIT**22-3610 Fashion: Theory & Practice**

Course emphasizes the development of experimental design processes and projects relative to fashion that are informed by research-led conceptual thinking, innovative design ideation and sculptural 3D prototyping through exploration of both conventional fabrics and other unconventional materials and media. Students will further develop their individual design philosophies and enhance their creative, technical, and presentation skills through this course.

3 CREDITS**22-3611 Menswear Design**

Concept of fashion design is applied to the masculine mode. Historic references, social trends, merchandising philosophies, and clothing design are discussed and emphasized in their application to the male body, image, and lifestyle. Students' research includes design, fabric choice, use, function, social influence, and creativity.

3 CREDITS**22-3612 Pattern Grading**

Through demonstration and lecture, this course will teach students to grade clothing patterns into complete size ranges. Additional topics to be covered include: standard grade rules for a number of different clothing markets, selecting the appropriate grade rules for a specific garment or line, marker making, and proportion.

1 CREDIT**22-3613 Advanced Pattern Grading and Technical Specification**

Through demonstration and lecture, this course will teach students to develop graded specification sheets for mass production. Students will create a "specification packet" and graded nest of patterns for one of their own designs. Common quality control procedures and how they are implemented will also be discussed.

1 CREDIT**22-3620 Special Topics in Fashion**

Course focuses on specific topics, themes, genres or design methodologies relative to fashion. Each semester this course covers different material that might not be included in the permanent course offerings or concentrates on new or experimental approaches and issues in fashion design.

3 CREDITS**22-3640 CAD: Patternmaking for Fashion Design**

This course covers the application of computer-aided design (CAD) to pattern drafting for clothing production. Students learn to apply manual patternmaking skills acquired in the Flat Pattern and Adv. Flat Pattern courses to develop digital patterns. Topics of study include the drafting, altering, grading, and digitizing of apparel patterns.

3 CREDITS**22-3641 CAD: Textiles**

This course explores the use of computer technology as a means for textile design and rendering. Areas of study include palette development, print design, pattern repeats, knit design, weave design, color reduction and recoloring. Assignments will include both 2D and 3D projects.

3 CREDITS**22-3642 Fashion Design: Digital Portfolio Development**

This course is an introduction to Adobe Photoshop and Adobe Illustrator as applied to the needs of the Fashion Design student. It will focus on aspects of the software that pertain to the development of the fashion design senior thesis final project and portfolio. Projects will include production of technical flat drawings of garments, textile pattern design and application, digital correction and enhancement of fashion photographs, and creation of digital fashion illustrations.

2 CREDITS**22-3644 Adobe Illustrator for Fashion Design**

This course is an introduction to Adobe Illustrator as applied to the needs of the Fashion Design student. It will assist senior thesis students in the development and execution of the elements required for their final senior thesis presentation. Projects will include the production of technical flat drawings, key line sheets, order forms, and a designer logo.

1 CREDIT**22-3645 CAD: Adobe Illustrator and Photoshop for Fashion Design**

This course will cover Adobe Illustrator and Photoshop Techniques specifically tailored to the fashion industry. Students will transform hand drawn sketches into computer generated flats and with the use of Photoshop to be able to create presentation and trend boards using their illustrations and flats.

3 CREDITS**22-3650 Senior Thesis: Fashion Design I**

Students design and develop an original line of clothing with market potential. In this first of a two-semester thesis, students cover collection design and critique, patternmaking, resources selection, sample making, and workroom management. Documentation of the line includes fashion illustrations, photographs, work specification sheets, and actual garments.

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

22-3651 Senior Thesis: Fashion Design II

Based on recommendations received on designs and sample prototypes from the previous semester (Senior Thesis-I), students will further develop and finally construct an original collection of clothing that showcases their creativity, innovative designs and technical skills. Students will also develop strategies for marketing their collection along with a professional portfolio that best represents their individual design identity.

3 CREDITS

22-3700 Product Design IV

This course focuses on research and development of a new and innovative product. Students will do everything from market research and product definition to the creation of a professional-appearance model and a fully documented design database. The product must involve the design of a complex assembly, combining a variety of manufacturing processes. Students are responsible for researching every aspect of the project and for developing a clear budget for all tooling costs for materials. Course includes field trips to manufacturers and the presentation of case studies of complete development cycles.

3 CREDITS

22-3705 Special Issues for Product Design I

Two-day workshop focuses on a variety of short topics. Course presents a special topic in a short but intense workshop environment. Areas that may be included are as follows: special manufacturing processes, material and color selection, marketing strategies, special rendering techniques, research methods, visiting designers, or long distance field trips. Students write a paper on the topic covered.

1 CREDIT

22-3710 Product Design V

Course focuses on the development and subsequent testing and refinement of a new product. Students research and develop a new product resulting in a working prototype to be field tested, videotaped, and analyzed. Based on this analysis, refinements are made and product is prototyped again and re-tested. Students work with CAD/CAM software or rapid prototyping to develop the original prototype, thereby learning the refinement process and the flexibility of parametric design database. Course introduces case studies along with methods of field-testing, videotaping, and compiling information into a visual database for presentation.

3 CREDITS

22-3715 Digital Presentation Techniques

Course introduces product design students to essential methods of digital presentation techniques. Students focus on a variety of advanced digital techniques for utilizing graphic design programs, digital presentation programs, and portfolio development strategies. Students use work from past projects to develop more polished and sophisticated presentations in preparation for their portfolios and internships including the design and production of a CD-ROM and animations.

3 CREDITS

22-3720 Manufacturing for Product Design

Course is dedicated to advanced manufacturing processes as they concern product designers. Students build on material covered in the introductory course as well as processes introduced within the design studio sequence. Advanced processes are examined along with the connection between product designers and engineers. Interrelationship between CAD/CAM and rapid prototyping is addressed in greater detail, as are issues of green manufacturing, design for disassembly (DFD), and specialized batch production. Field trips to advanced manufacturing sites or presentations from material and process specialists form a key component of the class. Coursework includes a design-related project.

3 CREDITS

22-3740 Product Design Thesis I

Course allows a student to choose a semester-long project under the advisement of a faculty member. Students select an area of interest and conduct all necessary research, development, prototyping, and refinement required for the development of a successful product. Requirements include market research, cost analysis, prototyping, and field-testing and refinement. Students produce a complete booklet documenting the full process and completed product in its entirety.

3 CREDITS

22-3741 Product Design Thesis II

Course consists of a semester-long project chosen by the student under advisement of a faculty member. If approved by a faculty member, this can be a continuation of 22-3740 Product Design Thesis I. Students select an area of interest in order to broaden material and process awareness. Completion of project requires a complex user interface and extensive research into the development of a working virtual prototype. Students spend the first third of the semester doing research and are responsible for the development, prototyping, and refinement required to create a successful product. Requirements also include market research, cost analysis, prototyping, field-testing, and refinement. Student produces a complete booklet documenting the full process and the completed product in its entirety.

3 CREDITS

22-3750 Product Design Professional Business Practices

Course examines professional business practices within a design consulting firm or design office of a manufacturer. Students focus on a variety of specialized activities that commonly occur inside a design office. Through a series of design problems, students are exposed to working in design teams, designing over a network, researching methods, and researching alternative ways to manufacture a single product. Course is taught as a seminar with short projects geared toward an understanding of the professional office environment.

3 CREDITS

ART AND DESIGN

22-3803 Design Studio III: Code Compliance

Course exposes students to the methodology of the design process through problematic constraints, presentation of verbal and graphic solutions, and final critique. This design studio focuses on commercial space planning, safety constraints, building code, and the Americans with Disabilities Act (ADA). Field trips and visiting lectures may be featured.

3 CREDITS

22-3804 Design Studio IV: Adaptive Reuse

Course exposes students to the methodology of the design process through problem definition, acknowledgment of problematic constraints, presentation of verbal and graphic solutions, and final critique. Design studio focuses on historical context, adaptive reuse, or preservation/restoration projects. Field trips and visiting lecturers may be featured.

3 CREDITS

22-3805 Design Studio V: Global Issues

Course exposes students to the methodology of the design process through problem definition, acknowledgment of problematic constraints, presentation of verbal and graphic solutions, and final critique. Studio focuses on commercial, corporate, or institutional design problems and explores socially conscious design that incorporates global issues within context of specific problems. Field trips and visiting lecturers may be featured.

3 CREDITS

22-3806 Senior Project A: Research and Programming

This five-week course develops student's ability to gather information and compile research material to develop a design program for their designated thesis topic. Research is conducted using textbooks, periodicals, photographs, sketches, the internet, and on-site analysis, if appropriate. Material and design program are formally presented during week five.

1 CREDIT

22-3807 Senior Project B: Schematic Design

Ten-week course focuses on conceptual development, preliminary study models, and schematic drawings through use of sketch techniques. All material for this 10-week period is presented in sketch and model format. During week 10 students present their accumulated material in a final format for critique.

2 CREDITS

22-3808 Senior Project C: Design Development

Five-week course refines the preliminary and schematic work of 22-3806 Senior Project A: Research and Programming and 22-3807 Senior Project B: Schematic Design. Course focuses on design development and the completion of the final graphic presentation of the student's thesis project.

1 CREDIT

22-3809 Senior Project D: Working Drawings

Five-week course gives the student the opportunity to develop selected details specific to his or her thesis project, such as interior architecture elements, millwork, and custom furniture.

1 CREDIT

22-3810 Senior Project E: Presentation and Critique

Five-week course ends the thesis series. Students formally present their work representing the past thesis courses at a final critique session. Critique panel is composed of design professionals, faculty, and peers.

22-3815 AutoCAD Detailing III

Intermediate level course continues AutoCAD Fundamentals and Architectural Drafting and Detailing II. Students are introduced to interior detailing of commercial spaces and issues involved in developing working drawings such as sheet modules, reference symbols, and targets. Students spend extensive class time concentrating on drafting and detailing and learn more advanced AutoCAD commands.

3 CREDITS

22-3816 AutoCAD Detailing IV

This is the final course of the Drafting and Detailing sequence utilizing the AutoCAD program for drafting. Class model simulates a professional architectural/interior design firm environment, exploring the approaches used in the professional community. Students explore advanced AutoCAD commands, program configurations, and interfacing with other programs. Students may complete working drawings through a team or individual approach.

3 CREDITS

22-3817 Building Information Modeling - BIM

The course teaches students to design and construct utilizing the new Building Information Modeling (BIM) methodology. The concept - Parametric Modeling - assigns information to 3 dimensional objects, automatically updated as the model changes and evolves. Utilizing BIM the student will generate orthographic drawings and, additionally, specifications, scheduling, managing cost, etc. BIM provides continuous and immediate feedback for the student. Through utilizing this model the student will be cognizant of this new efficient way for multi-disciplines to work collaboratively.

3 CREDITS

22-3818 VIZ/3-D

3-D Studio VIZ is a program used to quickly create professional-quality 3-D models, photo-realistic still images, and film-quality animation on your PC. Program is rooted in 3-D art, not in 2-D drafting. This program was developed for architectural and interior design practice, civil engineering, and industrial design.

3 CREDITS

22-3821 Rendering and Presentation

Course focuses on creation of two- and three-dimensional color renderings of projects in a variety of materials and approaches. Study emphasizes delineation of orthographic, paralines and perspectives, fundamentals of rendering form, defining light and shadow, textures, materials, characteristics, and drawing techniques. Instructor also introduces students to presentation techniques and helps them develop their skills in this area.

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

22-3822 Fundamentals of Lighting I

Lecture/studio course introduces students to interior and architectural lighting through discussion of the nature of lighting and its use in graphic expression. Students examine levels of lighting, light sources, and luminaries as well as psychology of light, color rendering characteristics of different bulb and lamp types, calculations and the use of drawing conventions, and symbols in the development of a lighting plan.

3 CREDITS

22-3823 Business Practice for Designers

Course explores business procedures currently practiced today. Instruction covers marketing and selling, Request for Proposal (RRP), contracts, compensation, and fees. Assignments and course content utilizes computer technology for the development of the necessary materials. Course illustrates the process of selling yourself, your ideas, and your firm.

22-3824 Portfolio Development Workshop

Two full-day workshops expose students to the mechanics of portfolio presentation and development. Students take this portfolio workshop and the thesis course series concurrently (Thesis C-E).

1 CREDIT

22-3955 Interactive Portfolio Design

This course focuses on the development and refinement of a professional quality portfolio for art-based and design-based disciplines emphasizing both traditional print and digital interactive documents. This course focuses on current workflow using standard digital tools to create both print-based and interactive portfolios. Course combines both practical and theoretical issues to prepare students to continuously update their portfolios. Materials covered include strategies for effective layout, type usage, image quality and video streaming, as well as traditional portfolio creation or print-on-demand solutions for cost effective perfect bound portfolios.

3 CREDITS

22-3988 Internship: Art and Design

No description available.

1-6 CREDITS

22-3989 Internship: Interior Architecture

No description available.

3 CREDITS

22-3990 Directed Study: Art and Design

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. They involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 CREDITS

22-3998 Independent Project: Art and Design

An independent project is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-6 CREDITS

22-3999 Independent Proj: Art and Design

An independent project is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-6 CREDITS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

PHILIPPE RAVANAS, CHAIRMAN

Columbia's Arts, Entertainment, and Media Management (AEMM) Department offers comprehensive preparation for managerial and entrepreneurial careers in music promotion and distribution, live entertainment and the performing arts, museums and galleries, traditional and new media, professional and collegiate sports, fashion and retail. It offers a solid core of management classes (such as marketing, information management, managerial economics, accounting, and finance and organizational behavior), and a vast array of field-specific courses (such as music publishing and licensing, talent management, box office management, exhibition management, new media strategies, fashion show production, visual merchandising, and presenting and producing live performances). In addition, the department offers courses designed to help individual artists build independent and sustainable careers in their field of choice. Finally, the program prepares students who want to continue their studies in graduate or professional schools.

Internships are an integral part of the AEMM curriculum, bringing together theoretical concepts and administrative skills in practical on-site situations. By working with leading organizations in the Chicago area, across the country, and internationally, qualified students have the opportunity to gain hands-on experience and make important contacts for a successful career.

The AEMM Department is the largest cultural management training center in the world, with close to 1,500 students enrolled, a dense network of alumni around the planet, and a full-time and adjunct faculty of more than 150. The faculty includes practitioners and executives from major recording companies, broadcast and motion picture corporations, talent agencies, live and performing arts companies, museums, fashion retailers, and sports teams. It also includes working artists who combine their creative talents with a firm grasp of business concepts. Faculty members not only stay current with emerging trends in their fields, but also provide students with opportunities for internships and career placement, and act as student advisors, mentors, leaders, and professional role models.

Philippe Ravanas

Chairman, Arts, Entertainment, and Media Management

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

BACHELOR OF ARTS IN ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

Founded in 1976, the Arts, Entertainment, and Media Management Department offers a Bachelor of Arts with specialized concentrations to prepare students for management positions in the visual arts, performing arts, media, sports management, music business, small business/entrepreneurship, and fashion/retail management. Students may choose to focus on either non-profit or for-profit management. Each concentration combines conceptual and theoretical learning with practical experience, including a possible internship.

The Arts, Entertainment, and Media Management (AEMM) Department emphasizes the importance of efficiency, sound judgment, and demonstrated social responsibility. In addition to studying comprehensive business foundations, students develop skills in critical thinking, communication, and quantitative and qualitative analysis. The goal is to equip students with skills that will advance the industry and encourage constructive participation in civic, political, and cultural affairs.

The Columbia College Chicago AEMM Department offers:

- education in the classroom and the field for those who want to manage creative enterprise in the arts, entertainment, media, and fashion industries.
- coursework to enhance the knowledge of those already active in the field.
- classes to assist the individual artist or entrepreneur with economic, legal, and business issues.

Students majoring in AEMM select from among seven concentrations, tailoring their education to fit their needs and interests. The AEMM Department provides majors with an intensive education in their field of concentration and prepares its students to enter the professional work force after graduation. At the same time, the AEMM Department stresses the development of knowledge and skills that are widely transferable and that are applicable throughout life.

As a manager of creative enterprise, students can specialize in areas such as marketing, financial management, fundraising, sales, or production. Students might also choose to be an entrepreneur and organize their own company. No matter what option students select, two attributes are necessary to be an effective manager in the arts: a genuine love of the art form and the practical business skills and knowledge that enable organizations to effectively fulfill their missions. As managers, professionals can help provide the realistic framework upon which creative artists can build. Good management increases opportunities for good art to develop and flourish.

Classroom experience includes team learning, group projects, and interactive learning. Case study methods and seminar-style learning are common in many classes. Students are challenged to relate real-life situations to classroom instruction. Many classes base assignments upon actual companies or organizations.

Internships are an integral part of the AEMM major, bringing together theoretical concepts with real-world situations. In cooperation with leading organizations in the Chicago area, qualified students have the opportunity to acquire hands-on field experience, confidence, and contacts to help them gain a leading edge in the competitive job market. The student becomes more aware of what is involved in his or her chosen career by actually working in a professional organization. The student, faculty advisor, and sponsoring organization work together to make the internship one of the most important experiences in the student's college education. Internships are credited by graduating students as instrumental in helping them land their first job in their chosen field.

The Arts, Entertainment, and Media Management Department also offers a post-baccalaureate certificate of major and a minor in Arts, Entertainment, and Media Management.

CONCENTRATIONS

ARTS ENTREPRENEURSHIP AND SMALL BUSINESS MANAGEMENT CONCENTRATION

The Arts Entrepreneurship and Small Business Management concentration is one of the few programs in the world that provides complete and comprehensive education and training in the business of the arts. Students learn how to recognize business opportunities and act on them. Skill sets are taught for starting, growing, and maintaining a business. Students have the unique opportunity to access funding that can enable them to implement the arts business plans they create as part of this program. Students who are artists looking to become self-employed as well as those who wish to engage in the arts and create an artistic enterprise will benefit immensely from this program. This program produces self-employed artists and arts entrepreneurs.

FASHION/RETAIL MANAGEMENT CONCENTRATION

The Fashion/Retail Management concentration offers instruction in fashion management with the related technical and professional areas of fashion merchandising, retailing, and the art of the entrepreneur. The curriculum integrates studies in marketing, fashion merchandising, design, art, theater, and liberal arts tailored to individual career goals.

MEDIA MANAGEMENT CONCENTRATION

Students interested in this concentration will combine the business and aesthetic sides of media. The discipline leads to a profession in the businesses of television, radio, film, journalism, and interactive media, as well as entrepreneurial endeavors.

MUSIC BUSINESS CONCENTRATION

Students interested in the music industry should select the Music Business specialty. This specialization leads to professions in the multifaceted world of music entertainment. This course of study prepares students to take advantage of opportunities in label management, talent management, and live performance production, as well as hands-on application in music production.

PROGRAM DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

PERFORMING ARTS MANAGEMENT CONCENTRATION

Arts, Entertainment, and Media Management students interested in producing and presenting organizations should select the Performing Arts Management concentration. This specialization leads to professions in live performance, dance, and theater productions.

SPORTS MANAGEMENT CONCENTRATION

Sports Management is an area of study that combines the concerns of live entertainment and media management with aspects of talent management leading to careers in professional sports in franchises, federations, venues, or equipment.

VISUAL ARTS MANAGEMENT CONCENTRATION

This area of study combines the aesthetic and business sides of the visual arts for students who wish to work with artists, curators, scholars, artist representatives, and collectors. It prepares students who want to own companies in the visual arts field or who seek management roles in museums, galleries, or exhibitions.

Minor in Arts, Entertainment, and Media Management

A minor in Arts, Entertainment, and Media Management will give students the information and skills necessary to interact effectively with the management of arts, entertainment, fashion, and media organizations.

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-1101 Career Development

Class provides students with individual help in identifying positions in their field that best suit their skills and potentials. Topics include composing letters, resumes, proposals, and as responses; approaching potential employers; follow-up; and networking.

2 CREDITS

28-1110 Introduction to Management

This course provides students with an overview of the various management functions. Students are prepared to engage the entrepreneurial opportunities in the arts as small business owners and managers. Upon completion, students will possess the basic knowledge of managerial functions in the context of small and large corporations. Students must be able to use the basic managerial functions as controls and set goals, provide leadership, and create an environment of clear strategic vision and analysis. Students will be able to recognize their own career paths in the business of the arts.

3 CREDITS

28-1112 Managerial Economics

This course introduces the fundamental concepts of economic principles behind supply and demand, consumer choice, opportunity costs, market system, money, and banking as it applies to the management of an arts business. This is an integrated macro-micro introduction for the arts business manager and the small business owner. Students will also learn how to use economic information to manage their own finances and investments.

3 CREDITS

28-1115 Introduction to Marketing the Arts

Students analyze an arts, entertainment, media, or fashion organization within its environmental context to determine how to position it in the marketplace. Students develop an understanding of the consumer and market, choose proper research techniques to solve problems, determine appropriate promotional techniques to develop relationships with customers, and develop a complete and integrated marketing plan for an organization.

3 CREDITS

28-1410 Art & Business of Recording

Course provides an overview of the multibillion-dollar record industry. Topics include responsibilities of producers and labels, song writing, copyrights, publishing, royalties and residuals, recording industry contracts, unions, and licensing organizations, basic music theory (music as a language of communication in the Music Industry), and technology as related to the recording industry.

3 CREDITS

28-1710 Business of Professional Sports

Course is an introduction to Sports Management principles, the structure of the sports industry and sports organizations, either franchises (ex: Cubs), leagues (ex: NBA), venues (ex: Wrigley Field), equipment (ex: Nike), or events (ex: the Olympics). Course also examines the types of employment training and skills career seekers require. Class will focus on the following topics: sports, culture & society, scope of sports industry; sports consumers; governance; leadership; liability & risk management; role of sports agents; careers in sports management.

3 CREDITS

28-1711 Fundamentals of Business

This course is strictly for non-AEMM Department students. This course provides non-AEMM students with an overview of the business of arts. Students gain knowledge of how businesses are structured and operated. Students learn the planning process, employee relations and motivation, marketing, and sales. Students also learn how to create and control operational controls and financial controls.

3 CREDITS

28-1910 Introduction to Fashion Business

Course covers workings and interrelationships of various industries and services that compose the fashion business. Instruction offers a comprehensive overview of enterprises involved in design, production, and distribution of men's, women's, and children's apparel and accessories. Students learn about varied career opportunities in the fashion field and how to make business decisions, recognize and solve problems, and maximize opportunities. Skills learned in this course prepare students for advanced courses in the curriculum.

3 CREDITS

28-1920 Visual Merchandising

Course provides the practical application of concepts taught in the Management Department's marketing and merchandising courses. Students interested in retail management learn how to create visual displays and present merchandise effectively. This knowledge can lead to specific careers in visual merchandising and is beneficial for the retail manager to use in the functions of management.

3 CREDITS

28-1925 Fashion Show Production

Course introduces fashion show planning and implementation techniques. Students have an opportunity to observe a retail fashion show in its planning stages.

2 CREDITS

28-1930 Clothing and Society

This course focuses on the socio-cultural significance of dress and appearance. Course offers a framework for interpreting the meaning of dress as behavior and as a communication system. This course may fulfill the Context requirement for the Fashion/Retail Management concentration.

3 CREDITS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-1935 Ethnic Dress

Course examines dress and adornment practices of folk societies, ethnic groups, and indigenous populations. Students analyze psychological, social, and symbolic functions of these costumes. Unique, colorful costumes are explored as design inspirations or influences for present day fashions. Course includes in-depth study of costumes representative of the multicultural Chicago community.

3 CREDITS**28-1936J Fashion in the Global Economy**

This is a study tour to Ecuador, South America. This course will take students to the capital city of Quito, as well as to the city of Otavalo to visit and work with clothing manufacturer Winter Sun. The goals of this program are to increase students' global awareness and to help prepare them for professional employment in the ever-changing international sectors of fashion such as merchandising, management and marketing.

3 CREDITS**28-1937 Century of Design**

Course examines designers' marketing and merchandising strategies and considers how they have shaped the fashion retail industry. Course provides an in-depth study of fashion designers of the late 19th and 20th centuries and their impact on modern business practices. Instruction covers the evolution of fashion designers from Charles Worth to Alexander McQueen and their influence on the industry.

3 CREDITS**28-2110 Accounting I**

Financial Accounting is a thorough coverage of financial accounting topics. Clear principles and procedures are used to demonstrate the coverage of the accounting cycle for the organization. General-purpose financial statements are prepared: Income Statement, Statement of Equity, Balance Sheet, and Statement of Cash Flow. The remainder of the class covers financial topics that will enhance the student's understanding of general-purpose financial statements and the use of financing through ratio analysis.

4 CREDITS**28-2111 Legal Aspects Arts and Entertainment**

Course enables students to better understand legal issues in business dealings in the arts and entertainment industries and to recognize where legal problems may arise. Course work includes readings and lectures relating to copyright and other intellectual property rights, contracts, licensing agreements, first amendment issues, agency agreements, and the formation of partnerships and corporations.

3 CREDITS**28-2115 Computer Uses for Managers**

Course provides students with a practical framework for applying computer technology to unique information needs of various organizations. Computer technology is an invaluable resource that should be used to support the decision-making process.

3 CREDITS**28-2120 Writing for Managers**

Course applies management skills, such as communicating, planning, and problem solving, to the writing process. Topics include principles and techniques of business communications, formats for structuring information, and strategies for writing short business reports. May be used to fulfill writing intensive requirement.

3 CREDITS**28-2150 Topics: Organizational Behavior: Human Relations Workshop**

Effective managers must be technically oriented and human oriented. Course teaches students to manage and lead people effectively. Students learn how individuals function and malfunction in groups, how to resolve conflicts, and how to build productive teams.

3 CREDITS**28-2155 Sales and Management**

This course provides the arts entrepreneur with an overview of the various sales management functions and provides exposure to many of the problems faced by the modern day sales manager in an artistic arena. It closely examines the special concerns of artists who manage sales professionals whose responsibility it is to begin to develop a sales staff for his or her special needs. Upon completion, students should have a basic knowledge of the sales managerial process, the goal setting, and planning process required. Students learn fundamental sales controls and motivating artistic sales professionals. This will be a fun and interactive class and each individual's growth in learning the skills to sell and to manage a sales force that promotes an artistic craft or product will determine the final grade.

3 CREDITS**28-2160 Labor Relations for the Arts**

Course examines economic, social, political, institutional, and psychological forces affecting development of unions and guilds among artists. Instruction covers employer-union and employer-employee relations, contracts, union mediation and arbitration, and current legal and economic conditions in the labor market.

3 CREDITS**28-2165 Managing Human Resources**

Students learn to identify principal human resource management functions within an organization. Course utilizes interpersonal communication, role-playing, and hands-on exercises to teach typical human resource management skills applicable to the arts, entertainment, media, and retail fields. Students practice interviewing techniques; creating compensation packages; developing, training, and disciplining employees; and developing performance appraisals.

3 CREDITS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-2195 AEMM Directed Study:

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 CREDITS**28-2198 Substitute Context Course****1-3 CREDITS****28-2199 Substitute Context Course****1-3 CREDITS****28-2250 Investments**

Students learn how to diagnose economic conditions to determine investment strategy, analyze financial situations, and apply solutions based on sound financial planning and investment principles.

3 CREDITS**28-2411 Applied Marketing: Recording Industry**

Course continues content of 28-1410 The Art and Business of Recording and 28-1115 Introduction to Marketing the Arts. Instruction covers processes following production of the recorded master. Topics include press kit and Electronic Press kit (EPK) development. Students are presented information relating to recording industry marketing plan development and implementation that include: markets analysis; developing objectives and strategies to accomplish objectives; and developing Market Communication (MarCom) plans that incorporate merchandising, sales, and distribution, advertising and promotion, radio, internet, and database.

3 CREDITS**28-2422 Introduction to Pro Tools for Producers**

Course provides an introduction to using Digidesign Pro Tools software as it applies to the music producer. Through hands on applications students will be introduced to topics including Digidesign hardware interfaces, Pro Tools software use, integrated digital software application, industry standard plug-in use, and digital recording session organization.

3 CREDITS**28-2430 Talent Management**

Course examines the crucial role of professional management for all types of artists and entertainers. Instruction focuses on roles of personal manager, booking agent, talent agent, road manager, and company manager. Course explores formation of an agency, development of talent, and special touring considerations.

3 CREDITS**28-2435 Music Publishing**

Students learn the principles and procedures involved in music publishing both nationally and internationally.

3 CREDITS**28-2440 Applied Retail: Record Stores**

No description available.

3 CREDITS**28-2610 E-Business I**

Course provides students with a broad overview of the concepts and principles of e-business. This knowledge is increasingly important for all students, regardless of their area of concentration, because traditional businesses and arts organizations are becoming hybrids by adding an online presence to their existing structure. Topics discussed include a definition of e-business, online management strategies, distribution channels, privacy and security issues, and cyberlaw, among others. This course is particularly recommended for Music Business students.

3 CREDITS**28-2710 Oral Communication and Public Speaking for Managers**

Course helps develop the students' ability to speak confidently and effectively in a variety of public speaking situations. Students will prepare and present several different types of speeches that arts managers are often required to make. Particular attention is paid to style, persuasion, and credibility in public speaking.

3 CREDITS**28-2820 Club Management**

Course examines all aspects of club management. Topics include purchasing a club, setting controls, knowing potential customers and competition, and dealing with contracts and riders. Special section features effects of outside influences on a club, including interaction with city inspectors, customers, and the community.

3 CREDITS**28-2855 Events: Concert and Festival Production Management**

Experiential course is designed to provide resources, tools, and training necessary for planning and management of live performance events. Students are given hands-on orientation of event management processes and the opportunity to participate in managing actual events. Course features guest speakers.

3 CREDITS**28-2915 Fashion Product Evaluation**

This course provides the foundation of professional vocabulary used in the fashion industry. Students learn to identify garment components, evaluate construction techniques, estimate production costs, and integrate these fundamentals into fashion

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

management applications. Skills learned in this course prepare students for advanced courses in the curriculum: Fashion Merchandising (28-3910) and Decision Making: Fashion/Retail Management (28-3970).

3 CREDITS

28-2940 Retail Management

Students learn how to recognize the steps needed to develop a retail operation, analyze business situations and apply solutions based on sound management theory, and examine the processes involved in maintaining a successful retail establishment.

3 CREDITS

28-3110 Finance

Finance is the art and science of managing money. This course provides an understanding of the financial system, its functions, and available alternatives for obtaining money. Discussions will focus on financial institutions, instruments, and procedures for supplying funds to markets. The types of financing that apply to the public and private organizations will be discussed. This course will apply the tools of the financial manager as a decision-maker of the organization.

3 CREDITS

28-3120 Accounting II

Utilizing the materials from Accounting I, this course covers the fundamentals of accounting as applied to partnerships, corporations, and non-for-profit organizations. Managerial decision-making from accounting information is the primary course objective. Emphasis is on the organizational structure, net assets, dividends, earnings per share, long-term debt and debt vs. equity financing, cash flows, profitability, and liquidity ratios for evaluating organizations.

3 CREDITS

28-3123 Knowing Your Audience

This audience research course is designed to answer questions every arts manager will ask about his/her audience. You'll go on site to conduct research, learn how to explore audience opinions, and reach conclusions that will lead to smart and informed marketing decisions.

3 CREDITS

28-3125 Ethics & Business of Arts

This course examines fundamental ethical consequences of business decisions made in today's thriving arts organizations. Students study ethical theories debated among the world's most respected ancient and modern thinkers and apply these theories to problems in business.

3 CREDITS

28-3130 Arts Entrepreneurship I

This course provides students with the knowledge to determine the suitability of starting and running a business of their choice; measure their expectations with practical aspects of running a business; formulate a step-by-step approach for conceiving, executing, and launching a business venture; and develop skills in

finance, employee relations, and marketing. This course focuses on the concepts, skills, expertise, information, attitudes, controls, and rewards of entrepreneurship. Students learn to recognize opportunities act on them. Students also learn how to orchestrate, enhance the capacity to envision, and anticipate from the entrepreneurship perspective. Upon completion the student must have awareness of the basic problems of pursuing a business opportunity and be able to demonstrate the planning process of a business start-up. Students must be able to apply logic to entrepreneurial situations; be able to identify, understand, and balance the motivations and goals of the business as well as your own personal motivations and goals; have an understanding of the process of business plan creation; and be able to create a business plan and blend arts and entrepreneurship.

3 CREDITS

28-3135 Strategic Management

Course focuses on role and methods of the chief executive and board in strategic planning. It uses case studies in commercial and not-for-profit sectors with special emphasis on small and large businesses in the arts, entertainment, media, and fashion fields.

3 CREDITS

28-3150 Project Management for Arts Managers

Project Management for Arts Managers is a course intended to familiarize students with fundamentals of project management and their application in the arts. The course will cover a variety of techniques used to manage any type of arts project regardless of scope and industry. An emphasis will be placed on understanding the importance of matching project goals and objectives with the mission of an arts organization or potential funders' interests.

3 CREDITS

28-3151J Taxation I: Personal Taxes

This basic course does not attempt to present all the tax codes and regulations. Certain complex subjects are introduced only for students to be aware of them and to seek help or to do additional research. The topics presented in this course should allow students to have enough experience to handle routine tax returns. They should also gain valuable insights into long-term financial planning and realistic income spending plans.

1 CREDIT

28-3152 Workshop Negotiation Techniques

This course offers the opportunity to learn negotiation techniques, recognize unfair tactics, and bring about mutually beneficial situations. Instruction also touches on body language, personality types, regional and international ethnic differences, and hidden meanings of words.

1 CREDIT

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-3155 Investments Portfolio Management

This course is an introduction to sound management theory. Computer enhanced models used to provide instruction in capital asset portfolio management and technique. Diversification theories, concepts, and applications in asset selection, analysis, and management are covered. Point and figure and other charting techniques are maintained and analyzed. Risk management concepts are introduced and extensively employed.

3 CREDITS**28-3160 International Arts Management**

This course provides arts management students with an understanding of the increasingly global nature of the workplace by touching on many aspects of international producing, presenting, exhibiting, and touring.

3 CREDITS**28-3179 Special Topics: Hip Hop Beat Making****3 CREDITS****28-3188 Internship: Management**

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees. Additional requirements for this Internship are 2 concentration required or Level III courses with a C; and contact khaycolum.edu for permission to enroll.

1-16 CREDITS**28-3198 Independent Project: Management**

An independent project is designed by the student with the approval of a supervising faculty member to study an area that is not currently available in the curriculum. Prior to registration, the student must submit a written proposal outlining the project.

1-6 CREDITS**28-3199 Independent Project: Management**

The student with the approval of a supervising faculty may design a project to study independently an area that is not at present available in the curriculum. Prior to registration the student must submit a written proposal to the chair of the department that outlines the project and its anticipated outcomes for approval.

1-6 CREDITS**28-3210 Exhibition Management**

This course provides students with an overview of management issues in visual arts museums and galleries, including exhibition planning, development and interpretation, environmental and technical concerns in exhibition and collections management, artist relations, and public and educational outreach. The course will include hands-on experience, field trips, lecture and research activities, guest speakers, and discussion of current issues in cultural production and presentation. The course will culminate in a class-designed exhibition.

3 CREDITS**28-3270 Decision Making: Visual Arts Management**

This course explores roles of chief executive officers of museums and managers of fine arts galleries. Topics include the institutional and artistic mission; board and community liaison; museum, corporate, and private art collections; and acquisitions and facilities management.

3 CREDITS**28-3310 Grant Proposal Planning and Writing**

Course focuses on developing the skills necessary for successful grant applications for not-for-profit organizations. Study of relevant funding sources, awareness of available research materials, ability to construct coherent proposals, and defining fund-raising strategy for an arts organization. Recommended for not-for-profit sector.

3 CREDITS**28-3315 Fund Raising**

Course provides an overview of basic fund-raising techniques for non-profit arts organizations. Strategies for raising funds from individuals, corporations, foundations, and government funding sources are reviewed and analyzed. Methodologies for developing a complete fund-raising plan are studied.

3 CREDITS**28-3316 Major Gifts****3 CREDITS****28-3330 Comparative Cultural Policy**

This course provides an overview of the history, evolution, and challenges of arts and cultural policy with a special focus on North America and Europe. Students will learn how the arts contribute to human and community development and learn how cultural managers can develop partnerships and strategies to work more effectively with policy makers.

3 CREDITS**28-3340J Advocacy for Arts Majors: Building Relationships with Elected Of**

Students are introduced to the purpose, principles, and practices of advocacy as part of the democratic process, particularly as it applies to non-profit arts organizations. Instruction reviews the political structures within arts advocates' work, with an emphasis on Illinois state government. Students are armed with the tools to participate effectively in making the arts a public policy priority and to learn how to use lobbying to defend the interests of non-profit and commercial arts organizations. Students are linked with organizations and individuals engaged in arts advocacy and are provided with an opportunity to lobby at the state government level.

1 CREDIT**28-3345 Working with Non-Profit Boards****1 CREDIT**

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-3410 The Press, Consumers, and the Music Business

Students explore popular music and rock criticism through reading, writing, and discussion. Course focuses on the historical aspects of rock and its criticism. Course explores the relationship between the press and the musical work's production, marketing, and promotion. Instruction focuses on expression of critical commentary in a succinct style that is accessible to consumers.

3 CREDITS**28-3415 Record Promotion**

Course offers insight into process by which music is promoted to radio stations for airplay. Goals and strategies of record company promotional people and radio station programmers are compared and contrasted using local and national examples. Special guests include prominent local promotional people and programmers.

3 CREDITS**28-3416 New Anatomy of the Music Industry**

This class brings together highly motivated forward thinking students both graduates and senior undergraduates in a research and development platform to engage in activities that result in recommendations to the Recording Industry as related to new digital technologies and their impact on the Recording Industry paradigm. Through lectures, research and guest lectures, students will work in groups and develop presentations and papers on a variety of new technology subjects for dissemination to the Columbia College Community and the broader National and International Recording Industry.

3 CREDITS**28-3422 Concepts of Music Production in Entertainment**

This course provides a comprehensive overview of managing a recording environment specific to the music producer and his role in creating recorded music for the entertainment industry. Upon completion of the course, students should be able to: 1) Understand all the responsibility of the Producer and his role in the Recording Studio 2) Have a working knowledge of the tools used by the music producer and how they are used in the recording environment or independent of the recording environment 3) Apply analytical skills in the decision making process as it pertains to pre production, production and post-production 4) Be able to develop a tactical marketing production plan for implementation and define and measure success parameters for the plan

3 CREDITS**28-3424 Producing Popular Recorded Music**

This is an on-site music production/management course. Students will be exposed to the basic concepts of managing the application of recorded music in the Entertainment Industry. To facilitate the understanding of these concepts, students will be provided information through instructors who are current industry professional working on commercial productions in the entertainment Industry. Class will include music production instructors

working in the field of music supervision production in film and TV and music production for commercial CD releases. Additionally, students will apprentice with recognized industry professionals while they are working on industry projects.

3 CREDITS**28-3425 Music Editing: Entertainment Industry**

This course builds on the skills developed in Introduction to Pro Tools for Managers and Music Supervisor: Entertainment Industry and examines the skills and responsibilities of music editors/managers in the entertainment industry. Specific emphasis is placed on understanding the process and technique necessary to edit appropriate music for film, television, games, and other media. Students will also understand negotiations involving contractual fees; the dynamics of working with composers, music supervisors, and other personnel involved in the editing environment; and the process of making judgments on music choice.

4 CREDITS**28-3426 Music Supervisor: Entertainment Industry**

This course examines the responsibilities of a music supervisor/manager as related to television, motion pictures, and other media. Specific emphasis is placed on understanding the decisions necessary to: enhance the story with appropriate selections of music and instrumentation, supervise recording sessions, obtain all proper licenses, negotiate usage fees, hire and work with the music composers, and oversee all music related budgets.

4 CREDITS**28-3427 Concepts of Recorded Music in the Entertainment Industry (LA)****4 CREDITS****28-3428 Independent Label Management**

Course examines the functions and management of an Independent Recording Company in the ever changing and technology driven Music and Entertainment Industries. Topics include: planning and managing operations, budget development, accounting and managerial controls, marketing strategies, advertising, sales and pricing, and new media strategies.

3 CREDITS**28-3430 Music Publishing II: Licensing Strategies**

Students learn concepts involved in developing contracts and music licensing strategies in the music industry. Specific topics include: negotiations involving various new media contracts from the viewpoint of the attorney, media company, and artist and manager; strategic budgeting and negotiation of the artistic development deals; licensing of completed recorded music; the internet as a tool for repertoire; and the utilization of technology for artist development.

3 CREDITS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-3470 AEMMP Record Company: Production

This course examines the operation of a recording organization (label) by soliciting and selecting an artist to be signed to the AEMMP student-run record label. Students will be responsible for artist and repertoire (A&R) function (finding potential artists and repertoire), contract negotiation, pre-production (selecting songs, creating demos), production (recording), post-production (mixing and mastering), and manufacturing (graphic design and duplication).

3 CREDITS**28-3471 AEMMP Record Company: Marketing**

This course follows 28-3470 AEMMP Record Company: Production. AEMMP Record Company provides students with experience in the operation of an actual record company. This student-run label provides students with experience in the development of marketing, promotion, and merchandising plans. The main goal of the class is to introduce AEMMP recording artists (selected in AEMMP Record Company: Production) to the music industry and to retail sale. By assuming management roles students also develop and monitor budgets. Additionally, utilizing radio, print media, the Internet, and other current trends in marketing commercial releases, students create a publicity campaign for AEMMP artists as well as promotion plans for AEMMP Catalog products.

3 CREDITS**28-3472 Decision Making in the Music Business**

This course is a capstone course in Music Business for seniors and selected juniors that examines the organization and operation of principle sectors of the music business: the recording industry, sound equipment industry, performer services (related to personal management), and music education entrepreneurship. This course encapsulates the student's academic experience in the Music Business concentrations. Students will understand the decision making process as it relates to the size and scope of the music business and its table of organization in large and small companies (commercial and non-profit), markets served, marketing strategies, artist/performer relationships, contracts, protection, and entrepreneurial opportunities.

3 CREDITS**28-3473 Topics: AEMMP Records Promotion**

Students follow a marketing plan developed by AEMMP Records Company Marketing and learn day-to-day aspects of promoting an independent release and the management and promotion of catalog product.

1-6 CREDITS**28-3510J International Perspectives in Cultural Entrepreneurship**

This course is designed to generate understanding and knowledge of how cultural industries function in Asia and South America. The 2010 J-term trip will focus on Panama City, Panama. Students will engage in seminars and workshops presented by cultural entrepreneurs in Panama City in their place of business.

Students will be immersed in the local nuances and culture in order to gain perspectives that they can translate into skill sets that they would need to become successful cultural entrepreneurs.

3 CREDITS**28-3511 Building Leadership Skills**

This course provides in-depth demonstration of the skills and techniques essential to effective business leadership. Concepts and applications of goal setting, team building, negotiations, and communications are analyzed, discussed, and practiced. Students discover their basic leadership style within situational leadership theory and learn to use this knowledge efficiently.

3 CREDITS**28-3514 Critical Analysis of Small Business**

The course is limited to junior and senior undergraduates and acts as a companion course to Arts Entrepreneurship I. This course allows students to use various management techniques, skills, and functions. The course provides insight into the inter-relation of those factors and their possible effects of the business by covering many of the problems, situations, and opportunities that face all small business managers and entrepreneurs. The course materials are equally applicable to the arts, retailing, general business, and non-profit organizations. The course uses the case history methodology. All of the cases involve real-life situations in small business management. Each session deals with two case histories and their application to business principles. The class structure includes oral presentations, written assignments, class discussions, team projects, and informal lectures. Graduate students enrolled in this course will be required to engage this course with more rigor and clarity and will perform at the graduate level.

3 CREDITS**28-3516 Arts Entrepreneurship II**

This course is the capstone of the arts entrepreneurship sequence. The other two companion courses are Arts Entrepreneurship I and Critical Analysis of Small Business. This course covers in depth the mental organization, research, and planning necessary to be a successful entrepreneur. The course centers on the development of business plans including research, organization, location, competition, production of the product or service, marketing, finance, and staffing. Emphasis on financial needs and projections is a key component of this course. Throughout the semester, the students must be prepared to present and defend the elements of their plans to the instructors and classmates.

3 CREDITS**28-3610 The Business of Media**

This course examines how changes in technology, consumer behavior, and deregulation have transformed the media industry and its production, distribution, and consumption of content in a digital environment. As the media business both entertains and informs, students are introduced to this unique business model

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

and are challenged to evaluate what it means to operate a commercial, for-profit entity (marketplace model) while also serving the public interest (trusteeship or public sphere model). Students investigate current media issues and strategies to uncover the management practices and trends shaping the business of media, an enterprise in flux.

3 CREDITS

28-3615 E-Business Practicum

This advanced course is intended to provide students with the opportunity to apply skills learned in other courses to create an online presence for a traditional "brick and mortar" retail business. Working with an instructor/adviser, individual students or groups of students work in partnership with a selected retail business to develop an e-commerce strategy and create a virtual store.

3 CREDITS

28-3630 Motion Picture Marketing

This course provides an in-depth look at how shifts in technology, such as social networking sites, and viewer habits are changing how movies are marketed by studios, independent distributors and filmmakers.

3 CREDITS

28-3635 Business of the Film Industry

This course will study in an informative and entertaining way how the movie business works in today's ever-changing marketplace, concentrating equally on mainstream Hollywood films as well as smaller independent films made outside the studio system. The two businesses co-exist, compete, and sometimes cross over in their attempts for money, starts, distribution deals, movie screens, and audience approval. The course will examine recent mega-mergers in the media world, the type of movies being released, the factors that constitute whether a film is considered a success or failure, and what it takes to compete as a professional working in the very competitive movie industry. Topics will include past events that have shaped today's film business climate, the various methods of film financing, the cost of film distribution, the state of independent film, the operation of movie theaters, and the mysteries of Hollywood accounting. Throughout the course, students will get an inside glimpse into the economic, political, and power structures behind the scenes which help determine that movies get made, distributed, and seen by the public.

3 CREDITS

28-3665 E Business II: Strategies

This course is designed to provide students who want to start their own business with the knowledge and skills to create an online business from inception to operation. Topics include developing an online business plan, Web site design and development, Web marketing, brand management, production, distribution, and fulfillment issues, customer and employee relations, privacy and security issues, and financing options, among others. Case studies of successful and unsuccessful online businesses will be used.

3 CREDITS

28-3667 Topics in New Media Management

1-6 CREDITS

28-3670 Decision Makers in Media

Upper-level undergraduate students examine media management, focusing on operational and strategic decision making processes. The course includes discussions of current issues and practices influencing media management decisions such as advertising and rating systems, original and syndicated programming, and industry consolidation and convergence.

3 CREDITS

28-3712 Self Management for Artists: Musicians

This class aims at introducing future instrumentalists, singers, composers, and music directors to the fundamentals of music management, giving them an overview of the skills and resources needed in order to successfully manage a music career. Many musicians craft successful careers through engaging in a portfolio of activities in varying modalities of the music economy. This class will provide students with an understanding of the matrix of activities, promotional vehicles and revenue streams in the music industry, as well as fundamentals of career development and business acumen. This course will be a required course for all music students enrolled in the CUP program.

3 CREDITS

28-3718 Management Techniques for Theater

This class aims at introducing future artistic directors, producing directors, stage managers, and actors to the fundamentals of theater management and giving them an overview of the skills needed in order to successfully run a theater. Many young theater artists first get their work seen by the public by producing their own shows, which often grows into starting their own theaters.

3 CREDITS

28-3725 Cultural Tourism

This course offers insight into arts involvement and cooperative relationships with all aspects of the Cultural Tourism industry including: hotel, carriers, convention and visitor bureaus, tour operators, travel agents, and government agencies. Students develop an understanding of the many promotional, financial, and programmatic benefits of Cultural Tourism by discussion with guest professionals and case studies. Instructional discussion enables students to develop practical approaches to specific questions.

3 CREDITS

28-3750 Fashion in Sports: Applying Sports at Retail

The worlds of sports and fashion are strongly connected and continuously influence each other. This class will explore the relationship between sports and fashion by showcasing how each of their unique roles shape the retail environment, including how they interact through special events, visual merchandizing, celebrity endorsements, professional careers, and more. By understanding the powerful dynamics in which sports and fashion combine,

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

students will be able to gain a broader knowledge of the sporting goods and apparel industry as well as the fashion retail industry at large.

3 CREDITS

28-3755 Sports Law

This course is an in-depth presentation of the legal aspects of professional sports for franchises, agents, and media contracts. It analyzes a number of legal issues connected to the organization of sporting events, the participation in sporting events, and the communication of such events to the public. Topics include torts and criminal law in sports, Title IX, antitrust (collusion, single entity, franchise relocation), player contracts, collective bargaining agreements, drug testing, dispute resolution, athlete representation, licensing and sponsorships, broadcast rights, and facilities contracts.

3 CREDITS

28-3760 Sponsorship for Sports and Live Entertainment

This class intends to provide students with an understanding of the fundamental sponsorship principles and other advanced marketing techniques applied to sports and live events and present career opportunities therein. Sponsorship is the fastest growing form of marketing promotion in the USA. Sports account for 2/3 of the sponsorship market, but the greatest growth is found in philanthropy and the arts. Far from being a compromising grant, sponsorship offers a unique opportunity, leveraging the sponsor's marketing might to spread their name beyond their doors and reach new audiences. In return, a sponsor will rightfully expect more than his logo in your program. But, as in any marriage, it can only work if the partners are well matched and if they both commit to the relationship.

3 CREDITS

28-3810 Facility Management

In this course students learn operation of venues, survey a variety of single and multipurpose facilities; and examine managing, financing, and booking policies. Course examines leases and contracts, concerts, family shows, sports franchises, trade shows, conventions and meetings, corporations, and concessions.

3 CREDITS

28-3815 Box Office and Beyond: Revenue Generation Strategies for Live En

The difficulty to improve productivity for live events (Baumol Law) will force future managers to investigate new and creative ways to maximize box office revenues and to look beyond for new sources of profit. This course presents all revenue maximization techniques, including box office management/ticketing, yield management, bartering, licensing, concessions, sponsorship, and media contracts, as well as their applications and their functions in the not-for-profit and profit sectors of the live entertainment industry, including theater, concerts, and sport events.

3 CREDITS

28-3830 Presenting Live Performances

In this course advanced-level students learn process of program planning, including theater, concert, and dance programming, distinguishing between producing and presenting elements. Course focuses on facilities selection, schedules and budget, booking, marketing, technical aspects of programming presentations, and evaluation techniques.

3 CREDITS

28-3831 Touring Live Entertainment

This course gives an overview of the structure, professional ethics, artistic integrity, development, financing, and inner workings of touring properties. Emphasis is on profit-making theatrical touring sectors, although not-for-profit touring is discussed. Topics include touring Broadway theatrical productions, concert attractions, and other theatrical ensembles. Students learn administrative and management responsibilities touring demands: booking, logistics, staffing, and decision making.

3 CREDITS

28-3832 Producing Live Performances

This course gives an overview of structure, professional ethics, artistic integrity, development, financing, and inner workings of producing theatrical properties. Although course focuses on profit-making theatrical sectors, instruction also addresses production of nontheatrical event. Students increase awareness of administrative, legal, and management responsibilities that producing demands.

3 CREDITS

28-3870 Decision Making: Performing Arts Management

Students study managing commercial and not-for-profit performing arts organizations in the current environment. Course covers how management decisions are made based on best available information and how information is gathered and evaluated. Students establish mentor relationship with a Chicago area performing arts manager and gain practical negotiating experience.

3 CREDITS

28-3910 Merchandise Management

Students explore product development practices; study roles of manufacturing, wholesaling, and retailing and their relationship to merchandising; learn the steps involved in merchandising products to consumers; and develop a merchandise plan for a product line.

3 CREDITS

28-3920 Visual Merchandising Practicum

Course places students in the role of the visual merchandiser with a real business or not-for-profit client. Students will learn the steps involved in managing and executing a window display. Students will complete two window installations/deinstallations within the semester.

3 CREDITS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-3925 Fashion Show Practicum

Course places student in the role of fashion show producer for a major retailer. Students will learn the steps involved in managing and producing fashion presentations featuring designer collections and seasonal trends. Students will complete a monthly presentation within the semester.

3 CREDITS

28-3939 Fashion Journalism

This intermediate course introduces students to the world of fashion journalism. Students learn how to apply their interview and research skills to develop a critical eye for this subject. They are required to sift through the hype and replay the fashion story to readers. This is achieved by developing a strong fashion vocabulary and heightening the level of area expertise.

3 CREDITS

28-3940 Retail Buying

Course teaches buying activities to students interested in retailing a product in either corporate or small business environment. Roles of merchandise buyers in various retail organizations are examined. Emphasis is placed on planning, developing, and computing of merchandise buying plan. Domestic and foreign merchandise resources and vendor negotiating are also covered.

3 CREDITS

28-3949 Retail Store Practicum

This course is intended for advanced retail management students. Students get hands-on experience in professional management and operation of a retail store. Students buy merchandise, manage product assortment and inventory, market product and inventory, market through visual merchandising and outside promotional activities, and manage day-to-day operations of a retail store.

3 CREDITS

28-3960 Fashion Styling

Course brings together Fashion Design, Fashion Management, and Photography students to work on real world problems of bringing fashion designs to the market place. Instruction emphasizes promotion and media strategies in a variety of business environments. Cross-listed with Photography 23-3410 Fashion Photography II and Art and Design 22-3605 Fashion Styling.

4 CREDITS

28-3961 Research, Networking and Portfolio Development

This course is integrated with courses 28-3963 and 28-3962 and is taught at the CBS Studio in Studio City, California, for an intensive five weeks. Students will implement industry research techniques that will serve as the foundation of a presentation to industry professionals. This study will also include exploration of costuming employment opportunities in the various media and entertainment industries. Students are expected to complete a professional portfolio for costume design and/or costume supervision.

4 CREDITS

28-3962 Costume Supervision for TV, Film and Entertainment

This course is integrated with courses 28-3963 and 28-3961 and taught at the CBS Studio in Studio City, California, for an intensive five weeks. Students will learn how to develop a budget for costume production and/or acquisition manually and electronically and present the plan at a production meeting. Students will also learn the logistics of costume supervision such as calling actors, getting sizes, performing fittings, coordinating shooting schedules and costume needs, and organizing wardrobe trailers. Permission of program coordinator is required to enroll.

4 CREDITS

28-3963 Costume Design for TV, Film, and Entertainment

4 CREDITS

28-3970 Decision Making: Fashion Management

Graduating students must take this required course during their final semester. This class applies previously learned fundamentals of critical business decision making that are necessary in developing a competitive edge in today's fashion/retail business market. Students work with a mentor in the professional field and develop a merchandising package or business strategy that will be presented to industry professionals.

3 CREDITS

28-4137 Managers Software Seminar

Course introduces inner workings of Microsoft Office. Coursework emphasizes the use of software for presentation purposes.

1 CREDIT

28-4178 Special Topics:

Course provides an overview of the history, evolution, and challenges of arts and cultural policy with a special focus on North America and Europe. Students learn how the arts contribute to human and community development and learn how cultural managers can develop partnerships and strategies to work more effectively with policy makers.

3 CREDITS

28-4350J European Experiments in Arts Policy and Management

This course combines an intense arts management and cultural policy seminar with a complete cultural immersion. It will provide a unique overview of the history, evolution, and challenges of cultural policy and arts management in the European Union. This course will be held at the International Centre for Culture and Management in Salzburg, Austria.

3 CREDITS

28-4429 Urban Inspirational Music Production

3 CREDITS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-4436J MIDEM: Foreign Distribution of Music

This course is designed to explore the global music industry. Students will travel to Cannes, France, to attend MIDEM, the world's largest international music marketplace. Through the A&R process, students will identify and select artists to represent at the conference. Students will create and implement a strategic plan for the artist that will require in-depth research of international markets, publications, Web sites, and global music industry organizations. At the MIDEM conference, students will seek global distribution, licensing, branding, and live performance partnerships for their artists.

2 CREDITS**28-4660 Management Applications of the Web**

Course introduces students to the World Wide Web and its uses for managers. Students learn to conduct research on the Web and examine ways in which the Web is currently used by arts, entertainment, and media organizations in fund raising, public relations, promotions, and advocacy efforts. Students will develop a Web site for an arts, entertainment, or media organization in Chicago.

3 CREDITS**28-6112 Audience Participation Survey for the****4-ISH Performance**

Students will administer intercept audience surveys of the Chicago Children's Theater 4-ISH performance January through January 28, 2007. Students will tabulate surveys and generate a final research report and client presentation.

2 CREDITS

ASL-ENGLISH INTERPRETATION

CARLY J. FLAGG, CHAIRPERSON

American Sign Language (ASL) is a language with complex linguistic structures and a rich history, just like Spanish, English, or other spoken languages. The study of ASL, therefore, rewards students with the pleasure, discipline, and insight involved in the study of any language. Interpretation allows students the opportunity to develop a range of communicative abilities, a keen intelligence and sensitivity, and creative strategies for becoming effective cultural mediators among diverse communities. We approach all activities in the department from the perspective that the deaf community is a unique linguistic and cultural minority.

American Sign Language is an independent and fully developed language, one that has come to occupy a place of major importance in contemporary linguistics and communication theory. The first two years of the major focus on language development and cultural studies, and introduce students to the field of interpretation. In their junior and senior years, students focus on practical, hands-on interpretation courses, theoretical courses, and a year-long practicum that allows them to practice interpreting in real-world situations under the supervision of professional mentors. In order to address the need for more interpreters of different ethnicities, the major includes a requirement that explores the multicultural issues in interpretation. Our program is academically rigorous, with a focus on training skilled interpreters who can work with a diverse client base. Electives in the department include courses on working with those who are deaf and blind, as well as courses that emphasize ASL literature and creativity and explore specialized areas within the profession. The department also offers a minor in American Sign Language Studies for students in other majors who are interested in ASL and Deaf culture.

The ASL-English Interpretation curriculum involves two semesters of practicum. The practicum gives students an opportunity to undertake real-life interpretation assignments, both supervised and unsupervised, while getting feedback from professional mentor interpreters. Receiving this kind of professional exposure over an entire academic year helps students prepare for a richly fulfilling profession that affords the flexibility to be able to work with others, either as self-employed or staff interpreters, in a wide range of settings.

ASL-English Interpretation offers an extensive Language Laboratory/Resource Center supplied with state-of-the-art-digital recording equipment, as well as a library of books, tapes, DVDs, and CD-ROMs related to interpretation, ASL, and deafness. Study groups and tutoring are also available in the Language Lab. Working community interpreters and alumni are always welcome to use our facilities to continue their own professional development and to prepare for accrediting exams.

Our distinguished faculty includes native users of American Sign Language and nationally certified interpreters, all of whom have been extensively involved with the deaf community and interpreter education for many years. Their impressive credentials include advanced degrees in Interpretation from Gallaudet University, national certifications from the Registry of Interpreters for the Deaf (RID), and national certifications from the American Sign Language Teachers Association. The faculty are actively involved in national and international organizations that promote interpreter education.

The vast majority of alumni from the ASL-English Interpretation Department are currently working as professionals in the field. Alumni may work freelance or hold staff positions interpreting in settings such as corporate/business offices, mental health facilities, theaters, classrooms, museums, hospitals, video relay services, and courtrooms. Alumni also hold local, state, and national positions with interpreting organizations, helping to shape the future of this dynamic profession.

Carly J. Flagg

Chairperson, ASL-English Interpretation

PROGRAM DESCRIPTIONS

ASL – ENGLISH INTERPRETATION

The ASL-English Interpretation Department at Columbia College Chicago offers a comprehensive undergraduate major in American Sign Language-English Interpretation and a minor in American Sign Language Studies.

BACHELOR OF ARTS IN ASL-ENGLISH INTERPRETATION

Established in 1993, the ASL-English Interpretation Department at Columbia College offered the first Bachelor of Arts in Interpretation in the state of Illinois. The four-year major is designed for students who want to pursue careers as interpreters. The core curriculum provides a coherent plan of study through courses in American Sign Language, deaf culture, linguistics, the theories and skills involved in interpreting and transliterating, multicultural issues, and a two-semester interpreting and transliterating practicum, which includes interpreting fieldwork supervised by professional mentor interpreters.

In order to be successful interpreters, students in the major at Columbia will need to acquire mastery of standard American English, fluency in American Sign Language, and familiarity with public speaking techniques, as well as sensitivity to multicultural issues and challenges in interpersonal communication.

Minor in American Sign Language Studies

Students majoring in other fields will find that the development of American Sign Language skills and the ability to communicate with deaf people can significantly increase their marketability and career options upon graduation.

The minor in American Sign Language Studies will provide students with an opportunity to master American Sign Language at a communicative level and have a broad understanding of the culture of the deaf community.

Students will become familiar with resources available to them related to the deaf community, such as interpreter referral services and video relay services, and will be able to utilize them in their own professions. Students will have a clear sense of how American Sign Language and knowledge of the deaf community apply to their major.

Language and Media Laboratory

ASL-English Interpretation Department resources include a Language and Media Lab. Because American Sign Language is a visual language, the Language Lab is available to reinforce and supplement what is learned in class. The lab includes a library of over 800 books, videotapes, DVDs, and CD-ROMs specific to the fields of American Sign Language, deaf studies/culture, and interpreting, as well as a current selection of popular and obscure deaf- and interpreting-related publications and newsletters. The lab is used by students to work on class assignments, to attend study groups or tutoring sessions, to gain important information about community events, and to attend ASL Club meeting and events.

Department Activities

In order to provide our students with exposure to the talents and expertise of local and national figures in deaf students and interpreting, the department sponsors various events throughout the year.

The ASL Club

The ASL Club is one of many student organizations at Columbia College. The ASL Club strives to encourage ASL and Interpreting students to continue their skill development in an atmosphere that is productive and enjoyable. The ASL Club has organized small-group study sessions as well as larger-scale educational trips. In the past, club members have visited Gallaudet University in Washington, DC, the only four-year liberal arts college for the deaf in the world. They have also visited the National Technical Institute for the Deaf in Rochester, New York, and the United Nations. While in New York they were able to attend an interpreted production of *Phantom of the Opera*. The club also hosts talent shows and attends silent (ASL only) weekends. ASL Club members extend their education outside of the classroom and share experiences that will certainly have a positive impact on them as they enter the interpreting field.

Employment Opportunities

As a result of federal legislation and an increased awareness of the rights of deaf persons to reasonable accommodations and access to information and education, the demand for interpreters nationwide has increased significantly. Recent graduates of the ASL-English Interpretation major are currently working as freelance interpreters in a variety of settings including hospitals, churches, corporate offices, and rehabilitation settings. Graduates also work in staff positions as educational interpreters in public schools and colleges, and as video interpreters for video relay service providers.

Students have opportunities throughout the four years to interact with Chicago's deaf community and to network with interpreting agencies and professional interpreters. ASL-English Interpretation faculty advisors and the Portfolio Center at Columbia College Chicago also work together to assist students in seeking employment opportunities. Information is also provided on national, state, and local organizations such as the Registry of Interpreters for the Deaf, Inc. (RID), the Illinois Registry of Interpreters for the Deaf (IRID), and the National Association of the Deaf (NAD).

ASL-ENGLISH INTERPRETATION

37-1151 American Sign Language I

Course concentrates on development of conversational fluency in American Sign Language (ASL). Students learn to accurately recognize and produce signs in ASL with appropriate nonmanual behaviors and grammatical features. Course is a basic introduction to ASL, and students develop expressive and receptive ASL skills through discussions of topics such as exchanging personal information and talking about surroundings, residences, families, and activities.

3 CREDITS

37-1152 American Sign Language II

Course focuses on continued development of conversational fluency in American Sign Language, including further training in receptive and expressive skills, fingerspelling, vocabulary-building, and grammatical structures. Students begin to develop understanding of use of classifiers and signing space in ASL. Topics introduced include giving directions, describing physical characteristics, making requests, discussion of occupations, attributing qualities to individuals, and daily routines.

3 CREDITS

37-1252 Deaf Culture

Course is an introduction to various aspects of the deaf community as a linguistic and cultural minority group. Designed for individuals who may or may not have had prior experience with deaf people, course raises questions concerning the nature of sign language and its varieties, education of deaf people, historical treatment of deaf people, sociological and cultural issues important to the deaf community, and political activism.

3 CREDITS

37-1253 Introduction to Interpreting

This course introduces students to the fields of interpreting. Focus is placed on the history of the field, growth of the profession and current practices. An introduction to the interpreter's role and ethical decision making is provided. Students will learn in an interactive setting which encourages skills in critical thinking, reading, writing and collaboration.

2 CREDITS

37-1701 ASL Fingerspelling

Summer Enrichment Course emphasizes when and how to use fingerspelling in American Sign Language. Appropriate changes in handshapes and patterns are discussed and practiced as well as the lexicalization of fingerspelling.

1 CREDIT

37-1899 Directed Study: ASL/English Interpretation

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 CREDITS

37-2153 American Sign Language III

Course includes vocabulary-building and mastery of grammar through rigorous receptive and expressive language activities. ASL skills development with application to complex grammatical structures continues. Topics discussed in ASL include the location and description of items in rooms and buildings, complaints, making suggestions, and making requests. Notes on deaf culture are also discussed.

3 CREDITS

37-2154 American Sign Language IV

Course focuses on continued development of receptive and expressive American Sign Language skills. Course covers the following topics using ASL: telling about life events, describing objects, and discussion of activities and current events. Notes on deaf culture are also included.

3 CREDITS

37-2251 Historical and Cultural Perspectives on Deaf American Artists

This course focuses on the refinement of students' appreciations and knowledge in the visual art history and Deaf Arts. This course will also investigate the historical and cultural perceptions toward the Deaf artists and their works; use comparative studies focusing on the work of Deaf artists which may not appear under the definition of Deaf Art, and will explore and produce a body of work demonstrating a Deaf "experience" related to painting, sculpture, and installation spaces.

3 CREDITS

37-2253 Linguistics of ASL

Course focuses on the linguistic structures of American Sign Language, including phonology, morphology, syntax, and language. Structural aspects of both American Sign Language and English are compared and contrasted, providing students with valuable insight into both languages.

3 CREDITS

37-2301 Interpreting Techniques

This course prepares students to make the leap from intra-lingual analysis to inter-lingual interpreting. Pre-interpreting skills will be introduced in class each week and weekly lab assignments will be required for skill development. Students will begin to develop important critical thinking in order to prepare them for the next development level.

1 CREDIT

37-2302 Language and Translation

Students translate discourse from English to American Sign Language and from American Sign Language to English. Instruction includes analysis of the text, understanding language equivalence, restructuring the message, and judging appropriateness when translating.

3 CREDITS

ASL-ENGLISH INTERPRETATION

37-2601 Creativity and ASL

Course focuses on utilizing American Sign Language as a tool for creating poetry, storytelling, and theatrical productions. Students participate in activities and discussions and occasional assignments outside of class. Course is designed to increase students' understanding of how aspects of deaf culture are expressed through creative American Sign Language.

3 CREDITS

37-2602 Working in the Deaf-Blind Community

This course is an introduction to various aspects of the deaf-blind community. Designed for individuals who may or may not have had prior experience with the deaf-blind community, this course focuses on the variety of cultural norms and modes of communication that can be found within that community. Student will begin to develop an understanding of the role of the Support Service Provider (SSP)/sighted guide and will have opportunities for hands-on practical experience and community interaction.

2 CREDITS

37-2602J Working in the Deaf-Blind Community

This course is an introduction to various aspects of the deaf-blind community. Designed for individuals who may or may not have had prior experience with the deaf-blind community, this course focuses on the variety of cultural norms and modes of communication that can be found within that community. Student will begin to develop an understanding of the role of the Support Service Provider (SSP)/sighted guide and will have opportunities for hands-on practical experience and community interaction.

2 CREDITS

37-3204 Multicultural Issues

Course explores multicultural issues as related to the interpreting profession and the deaf community. Broad introduction of multiculturalism is followed by an in-depth look at the most common cultures and cultural issues interpreters encounter. Flexibility in the schedule allows for study of additional cultural groups. Guest presenters and field trips allow students to experience the richness of diverse communities and gain insight that can be applied to their interpreting and to their everyday lives.

3 CREDITS

37-3205 Advanced American Sign Language

This advanced ASL course is specifically designed to refine expressive and receptive ASL skills. Advanced linguistic structures are reviewed and applied. Vocabulary building specific to areas in which interpreters find the greatest challenges such as medical, legal, computer technology, sports, religion, academics, business, rehabilitation and local terms is an important aspect of this course. Current events are discussed in ASL, giving students opportunities to apply their linguistic and cultural knowledge while participating in open discussions.

3 CREDITS

37-3251 Intensive Three Week Immersion at Siena School

This three weeks immersion course focuses on three units: Italian Sign Language, (LIS) Italian Deaf Culture, and Italian language as well as focuses on cultural exchanges and use of receptor (LIS) language in daily practicum.

The Italian Sign Language, LIS unit, through a unique storytelling method, will enable students to start conversing and engaging in dialogues from the very first day. An essential part of the course will be meeting members of the local deaf community.

The Deaf Culture unit will introduce students to Italy through the lens of Italian Deaf Culture and by meeting members of the Deaf Community. Though the Deaf Community is often perceived as a transnational community, the distinct national cultures in which Deaf people live are of tremendous importance. We will explore the Italian situation by taking both a historical and sociological approach.

The Italian language unit has the aim of providing essential language tools to our beginner students. Language acquisition will happen both in the classroom and at home, since all students will be living with Italian hosts.

4 CREDITS

37-3251J Intensive Three Week Immersion at Siena School

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The Italian language unit has the aim of providing essential language tools to our beginner students. Language acquisition will happen both in the classroom and at home, since all students will be living with Italian hosts.

4 CREDITS

37-3304 Theory of Interpretation

Course examines history of translation, models of interpreting, and equivalence across languages. Study includes theories of spoken language interpreting and sign language interpreting. Theories of basic, practical ethics and behaviors are explored and applied to the interpreting profession.

3 CREDITS

ASL-ENGLISH INTERPRETATION

37-3401 Consecutive Interpreting

Students begin to practice interpreting skills consecutively. Students interpret from American Sign Language to English and from English to American Sign Language with a controlled amount of time between the source and the interpretation. Students are introduced to planned and unplanned material and have opportunities to observe working interpreters.

3 CREDITS**37-3402 Simultaneous Interpreting: Monologues**

Course focuses on simultaneously interpreting monologues from American Sign Language to English and from English to American Sign Language. Interpretation in this case begins before the source message is completed and continues while the source message continues. Students practice interpreting speeches, lectures, and narratives. Opportunities to observe working interpreters are provided.

3 CREDITS**37-3403 Simultaneous Interpreting: Dialogues**

Course focuses on simultaneously interpreting dialogues from American Sign Language to English and from English to American Sign Language. Interpretation begins before the source message is completed and continues while the source message continues. Students practice interpreting such events as telephone calls, meetings, and interviews. Opportunities to observe working interpreters are provided.

3 CREDITS**37-3404 Transliterating & Educational Interpreting**

Course focuses on transfer of information from spoken English to a signing system and from a signing system to spoken English. Students practice transliterating skills in various planned and unplanned situations. Issues specific to educational interpreting settings are discussed, and opportunities to observe educational interpreters are provided.

3 CREDITS**37-3501 Interpreting Practicum I**

This course provides an opportunity for students to apply their knowledge, skills, and experiences in a variety of interpreting settings—in education, business, public service agencies, and as freelance interpreters. Students will participate in supervised field work. Students will also attend a weekly seminar to examine the various sub-fields of interpreting and to discuss linguistic and ethical dilemmas.

4 CREDITS**37-3502 Interpreting Practicum II**

This course provides an opportunity for students to apply their knowledge, skills, and experiences in a variety of interpreting settings—in education, business, public service agencies, and as freelance interpreters. Students will participate in both supervised and unsupervised field work. Additionally, students will attend a weekly seminar that focuses on the business aspects of interpreting.

4 CREDITS**37-3602 Interpreting for Deaf Blind Consumers**

This course will focus on strategies and techniques for interpreting for deaf-blind consumers. The students will understand linguistic modifications for tactile and restricted field communication, various modes of communication, as well as using environmental accommodations. Through hands-on interpreting activities, students will practice linguistic modifications for both tactile and restricted field communication. This course will focus on developing competency in a variety of settings in interpreting for deaf-blind consumers.

2 CREDITS**37-3602J Interpreting for Deaf Blind Consumers**

This course will focus on strategies and techniques for interpreting for Deaf-blind consumers. The students will understand linguistic modifications for tactile and restricted field communication, various modes of communication, as well as using environmental accommodations. Through hands-on interpreting activities, students will practice linguistic modifications for both tactile and restricted field communication. This course will focus on developing competency in a variety of settings in interpreting for Deaf-blind consumers.

2 CREDITS**37-3603J Interpreting in Religious Settings**

Liturgy literally means the work of the people. Understanding the purpose behind elements of Christian religious practice, students will develop a broad understanding of the role of the interpreter within the Church leadership and among the Deaf participants. Students will learn about both liturgical practices and ethical interpreting practices within Christian religious settings. They will observe and analyze religious situations for both interpretation of the texts and other forms of liturgical expression.

3 CREDITS**37-3650 Topics in ASL-English Interpretation**

This course offers students opportunities to learn about specialized areas of study within the field of Interpretation. Units will cover information that is introduced in other courses within the major, but provide additional theoretical foundations and/or skills practice to prepare students for work in a particular interpreting setting or concentration.

1-3 CREDITS**37-3661 ASL Literature**

Course covers two full-length ASL narratives by Ben Bahan and Sam Supalla, well respected ASL storytellers. Through the narratives, students are exposed to the lives and experiences of deaf people. Deaf people rely on ASL narratives to portray themselves and to reaffirm their identities as members of a distinct cultural group. Students also learn how a narrative is formed without a written system and how it is preserved and passed down through the generations. Note: This is a required course for students pursuing an American Sign Language Studies Minor.

3 CREDITS

COURSE DESCRIPTIONS

ASL-ENGLISH INTERPRETATION

37-3898 Independent Project: ASL-English Interpretation

Independent projects offer credit to students for special projects related to deafness and/or interpreting. Student proposes project to the department chairperson for approval in advance, at which time number of credits are assigned. Contact the Interpreter Training Department for additional details.

1-6 CREDITS

37-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 CREDITS

AUDIO ARTS AND ACOUSTICS

PANTELIS VASSILAKIS, CHAIRPERSON

The Audio Arts and Acoustics Department is dedicated to nurturing tomorrow's sound experts. Audio arts and acoustics specialists are uniquely positioned to creatively explore the most versatile and visceral of senses (hearing) and the most ubiquitous and evocative of sensations (sound). Students enrolled in our programs learn how to systematically explore sound production and perception, facilitate communication, enhance audio and multimedia art-works, evoke emotions and, as a world-renowned academic put it, "fill your soul." From live and recorded sound design and engineering for music, theater, broadcast, or multimedia, to vibration and noise measurement and control, architectural acoustics, hearing studies, and design and management of audiovisual installations, our Department offers facilities and collective expertise of which we are proud and that are unmatched by any other undergraduate audio program in the country. Our alumni are thriving in all aspects of our profession, have grown in Grammy winners, audio industry leaders, and promising future academics, and constitute the most rewarding measure and compelling evidence of our success.

Comprising a remarkable team of accomplished technicians, artists, and academics, our faculty members are all active and recognized within one or more facets of the audio industry, have a research publication and presentation output representative of a research facility, and include artists whose work is at the cutting edge of sound design and audio art.

Our state-of-the-art facilities include multi-track recording control rooms, studio spaces, audio and video production suites, and voice-over and foley production labs. If you are interested in acoustics you can engage in sophisticated research and practical-application activities using industry-standard hardware and software. These include a computer lab that features acoustical modeling and auralization applications, a vibration lab, reverberation and semi-anechoic chambers, and more. If live sound is your passion, you will have access to world-class sound reinforcement equipment, including the latest in digital live-sound technology.

All our students are presented with a rich and diverse collection of curriculum offerings and are able to take full advantage not only of our own expertise but also of relevant expertise available throughout the College. In addition, students join peer groups that sponsor industry field trips, live demonstrations, and technology seminars and have access to internship opportunities that offer practical work experience and professional contact in one of the nation's largest professional audio markets.

Our passion and curiosity for sound are longstanding. They have literally shaped out lives as artists, scientists, professionals, and educators and will continue to do so. We trust it is a similar passion and curiosity that will bring you to us. We are committed to satisfying and further fueling your curiosity, nurturing your passions, and helping you become out colleagues. Standing firmly at the intersection of art, science, and technology we shape soundscapes, and the world listens. Come join us!

Pantelis Vassilakis, Ph.D.

Chairperson, Audio Arts and Acoustics

PROGRAM DESCRIPTIONS

AUDIO ARTS AND ACOUSTICS

BACHELOR OF ARTS IN AUDIO ARTS AND ACOUSTICS

The major in Audio Arts and Acoustics is actually a collection of diverse programs or concentrations, all in the broad area of professional audio.

The curriculum consists of four levels of classes. Incoming freshman will start with introductory courses that expose students to the theory, craft, and aesthetic common to all the concentrations. These elements are developed throughout the core curriculum. Upon successful completion of the core, the student chooses a concentration, where the focus will narrow to a specific discipline within professional audio. At this level the student is expected to develop skills and begin to demonstrate the ability to function independently. The final level consists of a series of capstone courses in which the student is expected to demonstrate a high level of functioning, including a developed sense of aesthetic, a command of the theory, and the ability to function independent of the professor.

Students who successfully complete the program are prepared for entry-level employment in various areas of professional audio such as recording studios, acoustical consulting firms, the film and television industries, sound reinforcement companies, system contractors, and more.

The Audio Arts and Acoustics Department offers a post-baccalaureate certificate of major.

CONCENTRATIONS

ACOUSTICS CONCENTRATION

The Acoustics concentration prepares students for entry-level positions with consulting and engineering firms practicing in the areas of architectural acoustics and/or environmental acoustics. The program also provides graduates with the academic preparation for continued studies.

The main educational goal of the concentration is to offer students a holistic understanding of acoustics as a discipline by presenting all of its components—theory, practices, and aesthetics. Theoretical and applied elements of acoustics are introduced in Architectural Acoustics, Acoustics of Performance Spaces, Environmental Acoustics, Studies in Transducer Theory, and Engineered Acoustics, while courses like Acoustical Testing I, Acoustical Testing II, and Acoustical Modeling give students the opportunity to analyze and to solve real-world problems. The physiological and psychological aspects of sound perception and interpretation are introduced in Studies in Hearing and in Psychoacoustics, while the aesthetic element of the discipline is furthered in most of the other courses, through examples selected from the instructors' professional portfolio and through discussions that address contemporary issues in acoustics.

AUDIO DESIGN AND PRODUCTION CONCENTRATION

The aim of the Audio Design & Production Concentration is to prepare students for careers in music recording, audio post-production, audio for multi-media communications, and sound design.

With the increased availability of audio technology, most notably through the "desktop revolution," former clients of recording studios now find themselves doing so much audio work day to day that it has become cost effective to build and maintain their own audio production facilities. Advertising agencies, corporate A/V departments, and commercial and popular music producers and musicians now have their own "in-house" recording facilities. Additionally, we have seen the birth of new media forms, in which audio production is an integral part. These would include Web design and authoring; real-time Web media; CD ROM publishing; and sound design for theater, broadcast, and multi-media. Sound as a stand alone artistic experience has also grown and matured as an independent means of expression. So-called "Audio Art" has become a distinct form of performance/creative art, which is practiced, exhibited, and distributed all over the world. These are all now potential clients and projects to the audio production specialist.

Students graduating in this concentration will be versed in the theory, aesthetics, and practices of recording, multi-track audio production, and post-production. They will be fully prepared to work in a variety of formats and environments from large-format recording studios to those smaller "desk-top" environments. We make sure that students recognize the ever-changing and increasingly diverse nature of these technology sensitive industries.

As students of a liberal arts program, they will develop communication skills in, and an aesthetic understanding of, the different industries they may serve. This will prepare them to interact more effectively with peers and clients.

AUDIO FOR VISUAL MEDIA CONCENTRATION

The Audio for Visual Media concentration prepares students for audio careers in film, video, and related visual media. Students study the theory and practice of sound track design, recording, editing, and mixing sound in relationship to story structure. Students develop an understanding of aesthetic principles as well as communication and professional skills that allow them to effectively pursue their future goals. Audio for Visual Media is a collaboration between the Film and Video Department and the Audio Arts and Acoustics Department, requiring students to complete courses in each department.

AUDIO ARTS AND ACOUSTICS

CONTRACTING CONCENTRATION

The purpose of this concentration is the enhancement of professional standards in the design, installation, and use of auditory communications systems in architecture. Forty years ago such systems were "engineered" as they were being installed. Current projects often require several years and cost several millions of dollars. Designers, project managers, and entrepreneurs in this field must work easily and effectively with architects, venue managements, institutional owners, building contractors, and event promoters. Developing this new cadre of trained professionals is the core goal of this program.

This curriculum is structured to include system concepts, engineering principles, and aesthetics of sound systems. In this program, students can expect a combination of lectures, laboratories, and field trips to observe professional installations.

Students who complete this program are in demand by electronic systems contractors for front-line positions in estimating, designing, project management, and company management. Companies in this industry are typically family-owned subchapter-S corporations, and successful employees with an entrepreneurial bent often begin their own companies.

LIVE SOUND REINFORCEMENT CONCENTRATION

The Live Sound concentration offers aesthetic and analytical tools presented within a live production construct. Students of Live Sound are exposed to the theory, methods, and aesthetic underpinnings of the live idiom, as well as to a strong grounding in analytical thinking and problem solving driven wholly by the aural aesthetic.

The curriculum presents classes in theoretical and operational production and offers advanced classes in all aspects of analog and digital equalization and system management. These sometimes opposing art forms are combined in actual production work inside and outside the formal curriculum, offering students the opportunity to produce events within the College and community.

Students can expect significant attention directed to the development of their hearing capability, and equal attention given to the technical and aesthetic knowledge that supports their ability to meet mandated production goals.

Live Sound program graduates who achieve the goals above have an extremely high success rate in the job world—at sound companies and venues, with bands, theaters, churches, and even the corporate world. Many Live Sound students spend their junior and senior years at Columbia working in the field—not as interns, but as paid staff. At the time of graduation they have significant professional résumés that further enhance their employability.

AUDIO ARTS AND ACOUSTICS

43-1100 Visual Audio

Theory of the audio impact on visual images is explored in this beginning sound for film class. Students develop skills and gain understanding through demonstration and creation of their works. Class discusses the completion and delivery of entire soundtrack to the viewer.

3 CREDITS

43-1110 Introduction to Audio

Lecture course familiarizes first-semester students with the language and concepts common to all fields where audio is used. Classes make use of a wide assortment of audio synthesis and analysis. Topics include an introduction to sound and hearing, electronics, and audio systems theory.

3 CREDITS

43-1111 Introduction to Electro-Acoustics

Through a series of lab experiences followed by lecture/discussions, this course introduces students to the physics, math, systems and aesthetics of professional audio and acoustics. Topics covered will include the physics of sound in space and bounded spaces, understanding the characteristics of and measurement techniques for acoustic and electronic audio signals, the basics of audio signal processing, a survey of audio systems and their applications, and an introduction to aural aesthetics and auditory perception.

3 CREDITS

CONCURRENT: 43-1116 INTRODUCTION TO ELECTRO-ACCOUSTICS LAB

43-1115 Audio Production I

Course introduces student to basic theories and techniques of recording, editing, and mixing. Instruction covers fundamentals of microphone usage, mixing console operation, and both linear analog and non-linear digital recording and editing. Course is taught in a classroom laboratory where lectures and labs focus on the production of radio-style commercials of voice with music to develop and improve engineering and production skills.

4 CREDITS

CONCURRENT: 43-1110 INTRODUCTION TO AUDIO

43-1116 Introduction to Electro- Acoustics Lab

Through a series of lab experiences followed by lecture/discussions, this course introduces students to the physics, math, systems and aesthetics of professional audio and acoustics. Topics covered will include the physics of sound in space and bounded spaces, understanding the characteristics of and measurement techniques for acoustic and electronic audio signals, the basics of audio signal processing, a survey of audio systems and their applications, and an introduction to aural aesthetics and auditory perception.

2 CREDITS

CONCURRENT: 43-1111 INTRODUCTION TO ELECTRO-ACCOUSTICS

43-2110 Basic Audio Systems

Course is the last of a series of core curriculum courses that emphasize fundamental technologies of audio systems and components. Students are introduced to equipment used in professional audio systems from a technical and functional point of view. Course is held in a classroom/lab with occasional lectures held in the studios. Students must pass this course with a grade of C or better to continue in the Sound program.

4 CREDITS

CONCURRENT: 43-1110 INTRODUCTION TO AUDIO, 43-1115 AUDIO PRODUCTION I

43-2115 Careers in Audio

Course provides an overview of career opportunities in the field of audio. Recognized experts from a variety of fields discuss employment options for sound majors in this lecture class. Students also begin the process of developing resumes and portfolios as they explore the possibilities of their own futures in professional audio.

2 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS

43-2210 Recording I

This course is one of the first to be taken by students who select the recording concentration. Classes focus on the fundamentals of recording and mixing on both analog and digital systems, building upon the fundamentals of console design and signal processing systems as presented in Production I Audio, Basic Audio Systems, and Audio Production II. The class includes lecture-demonstrations, in-class group tracking and mixing exercises, and additional lab assignments, which are completed in the studios of the Audio Technology Center. Students may also maintain journals that will take the form of critical listening reports or other topics as assigned by the instructor each week.

4 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS

43-2215 Audio Production II

Course provides students with a solid foundation in working with digital audio workstations, the role of which is expanding rapidly in the field of sound and music production. Through lectures, demonstrations, and production assignments, students gain valuable knowledge of theory and practices of digital audio recording, wave form editing, digital multi-track postproduction, automated mixing, and other computer based production techniques commonly used in music and broadcast production. In addition to classroom activities, students complete assigned work in the Digital Audio Production Laboratory.

4 CREDITS

CONCURRENT: 43-1115 AUDIO PRODUCTION I OR 43-2110 BASIC AUDIO SYSTEMS

COURSE DESCRIPTIONS

AUDIO ARTS AND ACOUSTICS

43-2220 Live Sound Recording

Hands-on course explores minimal microphone location recording. These techniques are fundamental to those employed in multi-track studio recording. Course highlights understanding, selection, and placement of microphones through a wide variety of acoustical environments and instruments. Emphasis is placed on classical and acoustic music, ambient sound recording, and sound effects recording. Students check out location recording equipment and record a number of events during the semester.

3 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS

43-2261 Aesthetics and Practice in Sound Installation

Aesthetics and Practice in Sound Installation is designed to familiarize the student with the aesthetics and sound production considerations that define the field of sound installation in the context of gallery and museum exhibition. Lectures will consider the significance of the pioneers of installation Art dating back to before the onset of the 20th century. We will examine the contexts, aesthetics, and tools that have built the current definition of Installation Art, specifically in the context of visual arts. Lab time will build installation pieces that respond to works we have reviewed.

4 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS

43-2310 Introduction to Psychoacoustics and Sound Perception

Class provides necessary basis for understanding how we hear the world around us. With contributions from the academic disciplines of music, biology, physics, and psychology, students learn how physical attributes of time, energy, and frequency translate into perceptual attributes such as loudness, pitch, and timbre. Course examines how the human auditory system defines information it receives and how that information is processed and shaped by the central nervous system and cognitive processes. Numerous demonstrations are used to reinforce the theoretical material presented.

3 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS

43-2315 Architectural Acoustics

Course reviews the fundamentals of acoustics covered in previous classes and presents all of the materials within the context of the behavior of sound in a bounded space. Practical aspects of the class are emphasized by dedicating a large portion of the semester to case studies. Demonstrations are provided throughout the semester to emphasize both theoretical and practical concepts.

3 CREDITS

CONCURRENT: 43-2725 STUDIES IN HEARING OR 43-2310 INTRODUCTION TO PSYCHOACOUSTICS AND SOUND PERCEPTION

43-2325 Studies In Applied Acoustics

This course is dedicated to the study of applied acoustics, specifically relating to musical instruments. Students will learn topics such as vibrating strings, bars, reeds, and membranes and how these simple mechanisms couple with air to make distinctly different sounds. Students will also learn measurement techniques to analyze the vibration and sound of the instruments and correlate the measurements with what we hear. The class will include lecture/demonstrations, guest speakers, and in-class lab work.

3 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS

43-2410 Aesthetics of the Motion Picture Soundtrack

This critical listening aesthetics course simultaneously studies the historical progression of the motion picture soundtrack, from classic sound theory to modern sound theory, while analyzing the composition of each of the four distinctive elements that form it: dialogue, sound effects, music, and lull, or the decreased use of any/all of the first three.

3 CREDITS

CONCURRENT: 24-1100 VISUAL AUDIO OR 43-1100 VISUAL AUDIO

43-2415 Random Access Audio/Film

Course provides students with a solid foundation in working with digital audio workstations, the role of which is expanding rapidly in the field of video and film postproduction. Through lectures, demonstrations, and production assignments, students gain valuable knowledge of theory and practices of digital audio recording, wave form editing, synchronization with visual media, digital multi-track postproduction, automated mixing, and other computer-based production techniques commonly used in multi-media, video, and film production. Students participate in classroom activities and complete assigned work in the ATC Digital Audio Production Laboratory.

4 CREDITS

43-2420 Audio for Visual Media I

The technology and techniques used in creating sound tracks for TV, film, and multi-media are presented in this studio class. Students learn the technology and techniques of synchronizing video with all audio platforms, including analog and both linear and non-linear digital recording and editing systems.

4 CREDITS

CONCURRENT: 43-2215 AUDIO PRODUCTION II

43-2510 Aesthetics of Live Sound Reinforcement

Course defines in a structured fashion the psychology of the musician and physics of the instrument within a framework of sound reinforcement and analysis. Students are familiarized with one instrument-musician-sound reinforcement approach per week.

COREQUISITE: 43-2110 BASIC AUDIO SYSTEMS

3 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS

AUDIO ARTS AND ACOUSTICS

43-2515 Live Sound Reinforcement

Course is designed to teach techniques and tools of sound reinforcement. Content combines product awareness with ear training and hands-on practice. Students complete lab assignments in the Audio Technology Center Live Sound Lab and spend two lab sessions at local music clubs.

3 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS

43-2710 Audio Equipment Overview

Course is an orientation to major lines and manufacturers of professional audio equipment. Content focuses on understanding, interpreting, and evaluating manufacturers' specifications in light of subjective performance. Course includes presentations and demonstrations by manufacturers representatives and field trips when possible.

3 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS

43-2715 Audio Measurement Techniques

Course introduces analog and computer-based analysis of electronic, electro-acoustic, and acoustic systems. Students gain experience using various techniques including computer systems such as TDS from Techtron and Audio Precision.

4 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS

43-2720 History of Audio

The history of technology is a new and exciting branch of historiography, not only because it reveals human and social struggles to create and to adapt, but also because it has practical effects on the business aspects of today's audio and acoustics industries. Today's profits and livelihoods depend on novelty and exclusivity, and the history of audio is in play every time something is offered as new and better. This course offers a way to evaluate historical claims.

3 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS, 52-1152 WRITING & RHETORIC II

43-2725 Studies in Hearing

This course introduces students to the fundamentals of human hearing physiology as well as issues relating to hearing loss and conservation. It is important for any audio professional to understand how complex and delicate the human hearing system is. We must also realize the significance of the fact that society is, only now, beginning to address the problem of environmentally induced hearing loss. The first part of the course will address hearing physiology. The course will focus on the mechanical systems of hearing; starting with the reception of acoustic energy and ending with the delivery of neural signals to the brain. This will give students the necessary foundation knowledge to engage in presentations and discussions covering the topics of hearing loss and conservation.

3 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS

43-2730 Sound Engineering

An introduction to multi-track recording; this lecture course deals with the equipment and psychology of recording sessions.

4 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS

43-3098 Directed Study**1-6 CREDITS****43-3115 Audio Production III**

Course provides students with an advanced creative practice in audio art using digital audio workstations, a basic tool in the field of sound and music production. Through lectures, demonstrations, and production assignments, students gain valuable knowledge of the theory and practices of audio art as a recognized form of artistic expression using advanced techniques of audio manipulation on digital audio workstations. In addition to classroom activities, students complete assigned work in the Digital Audio Production Laboratory.

3 CREDITS

CONCURRENT: 43-2215 AUDIO PRODUCTION II

43-3120 Perception and Cognition of Sound

This class provides the necessary basis for understanding the cognitive processes involved in our auditory perception of both speech and music. It will examine the basic cognitive theories of memory and attention, the underlying concepts of information processing, and how humans process auditory information to create meaningful events and elicit emotion. The course is multidisciplinary, with contributions from music, biology, physics, psychology, philosophy, and computer science. Numerous demonstrations are used to reinforce the theoretical material presented in the lectures.

3 CREDITS**43-3210 Recording II**

Hands-on studio. This course builds upon the concepts introduced in Recording I. Classes continue to focus on recording and mixing with the students taking a more active role in session operations. Course material will cover finer points of recording and mixing, such as microphone and signal processing techniques applied to specific instrument groups, detailed work with both natural and artificial reverberation, and use of automation and advanced processing techniques for mixing. Students will work in teams to complete recording projects in the department studios.

4 CREDITS

CONCURRENT: 43-2210 RECORDING I

43-3220 Master Class in Studio Recording

Course gives an overview of current studio recording techniques, covering such topics as microphone usage, signal routing, and synchronization, as well as session set-up and psychology. Course is taught by leading Chicago recording engineers and is geared toward advanced students who desire a career in music engineering.

4 CREDITS

CONCURRENT: 43-3210 RECORDING II

AUDIO ARTS AND ACOUSTICS

43-3230 Master Class: Music Design/ Digital Audio

Course introduces students to advanced concepts of musical design using tools of random access audio on a digital workstation. Each week, a component of musical design (for postproduction, editing, processing, and mixing) is introduced and illustrated by the instructor, who supervises the creation of a class project. This project serves as a model for techniques and aesthetics of DAW production. Students bring the weeks' instruction to their own team projects, which they complete in a time frame that parallels the class project.

3 CREDITS

CONCURRENT: 43-3210 RECORDING II

43-3240 Master Class in Live Sound Recording

This course introduces students to advanced concepts and techniques of acoustic live sound recording and the relationship of acoustic recording with critical listening and high-definition playback systems. These techniques will help students gain essential knowledge of recording without the use of processing, such as equalization and compression, and to further understand how to properly assess such recordings through the assembly of high quality playback systems.

3 CREDITS

CONCURRENT: 43-2220 LIVE SOUND RECORDING, 43-3210 RECORDING II

43-3250 Master Class in Classic Studio Techniques

In this course, the focus is on the craft of studio recording as it developed in the first era of the audio industry, prior to the advantages afforded us by digital technologies. This lecture/lab course is designed to teach the technologies, theories and creative processes engineers embraced in that era, such as live-to-stereo recording, linear-analog recording and editing, producing reverb using the analog plate and natural reverb chambers, analog delay techniques, and hybrid processing (daisy-chains) using discrete signal processors.

3 CREDITS

CONCURRENT: 43-3220 MASTER CLASS IN STUDIO RECORDING

43-3288 Internship: Sound

This course is designed specifically for the intermediate and advanced student to help bridge the skills taught in the classroom with those demonstrated in the marketplace. Typical internships are 10 to 20 hours per week, with a ratio of one credit for every five hours spent onsite. Internships are offered in each of the concentrations in Audio Arts and Acoustics.

1-6 CREDITS

CONCURRENT: 43-1110 INTRODUCTION TO AUDIO, 43-1115 AUDIO PRODUCTION I, 43-2110 BASIC AUDIO SYSTEMS, 43-2215 CAREERS IN AUDIO

43-3290 Master Class in Sound Design

This course explores the aesthetics and techniques of sound design as art. A major component of the course will be in the ongoing analysis and critique of the student's work in progress. In addition to lecture, discussion, and analytical listening, students will have the opportunity to work one on one with the instructor. Students will be expected to work independently using the facilities of the AA&A Department on a project developed with the consent of the instructor.

3 CREDITS**43-3291 Independent Project: Audio Arts & Acoustics**

The Independent Project in the Audio Arts & Acoustics Department is designed for the advanced student who wishes to do advanced study in an area covered in the curriculum or basic study in an area not covered by the curriculum. The Independent Project is a student-lead initiative with a faculty advisor alongside to help. The Independent Project must be approved by the coordinator of the most closely related concentration or by the chair of the department.

43-3292 College Studio Operations

Practicum/lab course explores theories, techniques, and procedures employed in complex audio and media productions. Content includes studying the manner in which individual skills of audio engineering are applied in the context of real-world environments. Students engineer for classes from Music, Television, and Film/Video Departments, producing four to six finished pieces by the end of the semester.

3 CREDITS**43-3310 Acoustics of Performance Spaces**

A continuation of Architectural Acoustics, course is dedicated to the design of performance spaces and recording aural environments. Course covers issues pertaining to architectural design and to sound reinforcement in various indoor contexts such as movie theaters, performance halls, control rooms, recording studios, and houses of worship. Course combines case studies spanning many centuries with current foundation material to provide students with a critical understanding of acoustical design issues and a reinforcement of their aesthetic sense for music and voice performances.

3 CREDITS

CONCURRENT: 43-2310 INTRODUCTION TO PSYCHOACOUSTICS AND SOUND PERCEPTION, 43-2315 ARCHITECTURAL ACOUSTICS, 43-2725 STUDIES IN HEARING

43-3315 Environmental Acoustics

Course aims at providing a comprehensive understanding of issues pertaining to noise pollution and noise control in a wide range of environments such as urban, industrial, airport, entertainment venues, and so forth. Comprehensive course equally covers both theory and practice with field measurements

AUDIO ARTS AND ACOUSTICS

performed by students and teacher. Data are used to reinforce theoretical models. Course emphasizes noise studies in the workplace and reviews current regulatory issues pertaining to noise pollution.

3 CREDITS

CONCURRENT: 43-2725 STUDIES IN HEARING OR 43-2310 INTRODUCTION TO PSYCHOACOUSTICS AND SOUND PERCEPTION

43-3316 Remote Television Production**1 CREDIT****43-3320 Acoustical Modeling**

Modeling is rapidly becoming an essential component of the acoustical design process. Course reviews modeling options currently available to acoustical designers and presents strengths and limitations of various methods. Students perform modeling exercises of actual buildings using the most effective programs currently available. Results of models are used to simulate various acoustical environments using auralization techniques.

3 CREDITS

CONCURRENT: 43-3325 ACOUSTICAL TESTING I OR 43-3326 ACOUSTICAL TESTING II

43-3325 Acoustical Testing I

The testing of an acoustical space represents the "proof of performance" of the design phase. This course will introduce students to a variety of testing tools and techniques to be used in a wide range of situations. The course makes extensive use of "real world" situations to present the need for accurate testing and reinforce the methodology introduced during the lectures.

3 CREDITS

CONCURRENT: 43-3310 ACOUSTICS OF PERFORMANCE SPACES

43-3326 Acoustical Testing II

This course is a continuation of Acoustical Testing I. The class will focus on practical applications of the theory learned in Acoustical Testing I.

3 CREDITS

CONCURRENT: 43-3325 ACOUSTICAL TESTING I OR 43-3320 ACOUSTICAL MODELING

43-3330 Engineered Acoustics

Course investigates acoustical issues pertaining to engineered systems in a wide range of environmental settings. Topics covered include heating, ventilation, air conditioning (HVAC) noise issues and design; noise, vibration, and harshness (NVH) assessment; fundamentals of active noise control; and a primer on sound quality. A substantial amount of the course is dedicated to modeling various physical systems with computer tools in order to assess their behavior relating to noise or vibration excitation.

3 CREDITS

CONCURRENT: 43-3325 ACOUSTICAL TESTING I

43-3340 Introduction to Vibration

The purpose of this class is to provide students with an understanding of vibration theory, experimental analysis, and vibration control. The class focuses on free and forced vibration of mechanical systems with an emphasis on practical applications in the areas of rotating machinery, isolation, and noise reduction. Understanding the effects of vibration enhances the understanding of noise-related issues in buildings and the environment. This class also provides the necessary background to understand the complex vibration of musical instruments.

3 CREDITS

CONCURRENT: 43-2315 ARCHITECTURAL ACOUSTICS, 56-2720 CALCULUS I

43-3510 Advanced Sound Reinforcement

Design of systems for large concerts is a growing and complex field. Course introduces students to various types of sound systems appropriate for large concert systems and deals with some non-audio aspects, such as rigging and power distribution. Each semester class is taken behind the scenes of a major event. There are also opportunities for hands-on experience with smaller systems.

3 CREDITS

CONCURRENT: 43-2515 SOUND REINFORCEMENT

43-3511 Aesthetics of Live Sound II

This course is an expansion of the Aesthetics I course that covers some of the more unusual instruments as well as ensembles. Instruments include mandolin, bassoon, French horn, and banjo. The course will also cover groups such as world music ensembles and DJ/dance forms such as Hip-Hop, House, R&B/Dusties, Drum & Bass, etc.

3 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS, 43-2510 AESTHETICS OF LIVE SOUND REINFORCEMENT

43-3515 Studies in Transducer Theory

Course presents the scientific principles behind loudspeaker and loudspeaker enclosure design. Instruction introduces detailed survey of processes used in creating models that predict the performance of loudspeakers in enclosed boxes. Students examine the application of computers to model speaker enclosures. Course also presents a subjective analysis of loudspeakers.

4 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS

43-3520 Sound for the Theater

Course covers many aspects of sound engineering for the theater from first production meeting to final tech dress rehearsal. Subjects covered include sound effects, sound tracks, live pit orchestras, special miking techniques such as body miking, and ways engineers interact with other facets of theatrical productions.

4 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS

AUDIO ARTS AND ACOUSTICS

43-3525 Live Sound Engineer Practicum

Course presents extremely advanced live sound operational theory in a production context. Instructor presents a theory as it applies to a specific problem, followed by the application of that theory to an actual live performance. Students then apply this knowledge by operating the same systems themselves.

3 CREDITS

CONCURRENT: 43-3510 ADVANCED SOUND REINFORCEMENT

43-3526 Digital Loudspeaker Management

This course explores the use of all digital loudspeaker management systems in the context of front of house live sound mixing.

3 CREDITS

CONCURRENT: 43-3526 LIVE SOUND ENGINEER PRACTICUM

43-3527 Loudspeaker Analysis

This course combines measurement and subjective analytical tools with a complete teardown and rebuild of a state-of-the-art reinforcement system.

3 CREDITS

CONCURRENT: 43-3515 STUDIES IN TRANSDUCER THEORY, 43-3525 LIVE SOUND ENGINEER PRACTICUM

43-3528 Monitor Mixing

Total immersion stage monitor class for advanced live sound reinforcement students, with in-depth exploration of feedback suppression, mix aesthetic, systems design, and signal flow.

3 CREDITS

CONCURRENT: 43-3525 LIVE SOUND ENGINEER PRACTICUM

43-3610 Sound System Design

Course offers an in-depth look at what goes into designing and installing permanent sound systems. Students learn to design systems for coverage, intelligibility, and cost effectiveness. Emphasis is placed on understanding specifications of system component and predicting system performance.

4 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS

43-3611 Level, Intelligibility, and Feedback

There are three key issues in sound-system work: level, the distribution of loudspeaker sound in a room; intelligibility, the characteristics of sound that permit speech phonemes to be apprehended accurately; and feedback, runaway regeneration that can damage sound equipment or human hearing. This course studies all three from theoretical, predictive, and practical points of view.

3 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS

43-3612 Audio Interconnects and Terminations

3 CREDITS

43-3615 Topics Systems Contracting I

Advanced course focuses on technical design issues in contracting. Students learn principles of power and signal networks through hands-on troubleshooting, design exercises, lecture, and critical analysis of real systems. Course includes exercises in writing system proposals and specifications.

3 CREDITS

CONCURRENT: 43-3610 SOUND SYSTEM DESIGN

43-3619 CSI Practices for Graphical Documentation

This course gives students familiarity with the graphical standards of the Construction Specifications Institute. Students will acquire skill at navigating architectural drawings at a workstation and an ability to generate audio system drawings.

2 CREDITS

CONCURRENT: 43-3610 SOUND SYSTEM DESIGN

43-3620 Computer-Aided Drafting Audio

Course introduces students to the process of using computer-aided drafting in the context of professional sound system design.

4 CREDITS

CONCURRENT: 43-3610 SOUND SYSTEM DESIGN

43-3621 The Art of Troubleshooting

Complex, interactive systems fail in complex, interactive ways. This course builds six essential competencies to assist system designers and system operators to cope with failure and limit immediate damage; to collect symptoms and understand systems rapidly; to apply inferential logic and avoid logical fallacies; to identify, trap, and limit failures; and to patch around them. This is not a course in equipment repair.

3 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS

43-3720 Digital Signal Processing and Programming

This course will introduce students to the principles of Digital Signal Processing and give them the opportunity to learn these processes using the techniques of a graphic object oriented computer programming language. In addition to reading, lecture, and lab, students will progress through a series of graded programming exercises. All applications of manipulating digitized sound are possible because of the mathematics of signal processing. This is an important course of study for advanced students in all sub-disciplines of audio arts and acoustics.

3 CREDITS

CONCURRENT: 43-2110 BASIC AUDIO SYSTEMS, 43-2215 AUDIO PRODUCTION II

DANCE

BONNIE BROOKS, CHAIRPERSON

Pursuing a degree in dance offers College students the opportunity to fully commit their bodies, minds, and imaginations to learning and accomplishment in one of the world's oldest forms of physical, spiritual, social, and artistic expression. The mission of the Dance Center of Columbia College Chicago is to provide our students with a superior contemporary dance education in the context of higher learning. We fulfill this mission through the work of a qualified, professional faculty, a comprehensive curriculum that offers both Bachelor of Arts and Bachelor of Fine Arts degrees, world-class guest artists, and a nationally recognized dance-presenting season.

The Dance Center's curriculum demands active engagement from our students – from the moment they begin their first class through to their graduation day. Dancing is a daily practice. Our students advance through multiple skill levels of dance technique via a rigorous training process that includes classes in both contemporary (modern) dance and ballet. Additional courses in contact improvisation, jazz, hip hop, and world dance forms are offered to round out students' exposure to all forms of dance. As they progress through our technique requirements, students are also learning about and practicing dance improvisation and composition, music and rhythmic analysis, dance history and theory, body sciences, cultural studies, and concert dance production. In the B.A., four tracks of study are available: choreography, performance, dance studies, and teaching. Our B.F.A. students focus on choreography or teaching. Each degree track culminates in capstone course work that deepens their knowledge and practices in their area of concentration. Throughout their matriculation students enjoy numerous opportunities to perform and to create and present their own dances in our state-of-the-art dance theater. Concerts featuring student choreography and performances highlight each semester.

The Dance Center's faculty is composed of accomplished professional artist/teachers who balance their roles as educators with active involvement in artistic, scholarly, and professional endeavors in the dance field. Faculty members continue to achieve distinction and honors as dance performers, choreographers, teachers, artistic directors, writers, composers, and more. Through their continued connection to the real world practice of their respective arts, the faculty brings currency and a rich range of practical experience to our students. See our faculty bios on our Web site at www.colum.edu/dancecenter for more information.

The Dance Center's professional dance presenting season features some of the finest contemporary dance companies in the world. Our students enjoy numerous opportunities to see and study with these artists. Guest companies have one to three week engagements at the Dance Center, involving themselves in teaching and other residency activities that give students direct exposure to the artistry and experience of outstanding professionals. Recent presentations have included international companies such as the England's Richard Alston Dance Company, Cloud Gate Dance Theater of Taiwan, Senegalese-based Jant Bi, and

France's Lyon Opera Ballet, as well as American companies such as Joe Goode Performance Group, Trisha Brown Company, Ron K. Brown/Evidence, Merce Cunningham Dance Company, Susan Marshall Company, and Urban Bush Women. For information about our current season, visit our Web site at www.colum.edu/dancecenter.

Through rich engagement with all these facets of our program, we prepare students for varied career paths within or beyond the dance field. Graduates of our program have a solid record of continuing activity and success in dance and related fields. Dance Department alumni have gone on to dance in major New York dance companies; to teach dance within a full range of institutions from private studios to universities; to form their own dance companies and produce their own work; to enter dance and performing arts management careers; to pursue advanced degrees in choreography, dance education, and dance therapy; and to further their qualifications with certifications in K-12 teaching and somatic practices such as Pilates, massage therapy, and more.

The Dance Center, a four-story art deco building, is located at the southern end of Columbia's urban campus. It is a superb facility, with six dance studios; a state-of-the-art 272 seat theater; a "smart" classroom which offers large-screen video viewing and internet access; a small, hands-on audio/media lab; a student lounge; and locker rooms with showers.

A successful education in dance is a rigorous undertaking requiring strength and flexibility of body, mind, and imagination. Are you ready? If so, consider joining us at The Dance Center of Columbia College Chicago. You will be challenged and you will grow.

Bonnie Brooks
Chairperson, Dance

PROGRAM DESCRIPTIONS

DANCE

The Dance Department offers three programs designed to suit varied levels of student interest and ability in the art of dance. Bachelor of Fine Arts and Bachelor of Arts programs are designed to provide the skills and knowledge necessary for lifelong engagement in the field, while the minor in Dance offers a limited course of study as an adjunct to a major in another field.

Prospective students are encouraged to carefully consider their decision to enroll as a Dance major. Pre-professional training in dance is highly challenging. Columbia's BFA and BA programs are based on comprehensive requirements and high expectations. Access to some required courses is by audition, and only those students who demonstrate sufficient progress and skill will move successfully through the program.

The curriculum is anchored in three primary areas of study: physical training in dance techniques; artistic practice in improvisation, choreography, and performance; and intellectual examination of historical, cultural, and theoretical contexts for dance. A Dance major's typical week might include 12 hours in dance technique courses, three hours in other movement creation and exploration courses, three hours in an academic dance course, and six hours in liberal education courses. In addition to classroom hours, the student might devote another 12 or more hours to study and rehearsal outside of class. Whether pursuing a Bachelor of Arts or Bachelor of Fine Arts, students will be fully engaged and richly challenged physically, creatively, and intellectually. Upon completion of the program students will:

- Be skilled contemporary dancers with substantial physical performance abilities.
- Be able to actively engage in dance making through choreography, improvisation, and performance.
- Be knowledgeable concerning historical, cultural, scientific, and theoretical information and perspectives on dance.
- Be knowledgeable concerning dance pedagogical practices and functional body mechanics.
- Be able to describe, analyze, and interpret dance works.

These broad objectives apply to all Columbia's Dance students; however, requirements and expectations regarding degree of skill attained, variety of experiences, and depth and breadth of knowledge progress from basic levels in the minor to pre-professional expectations of the BFA.

The Dance Department also offers a post baccalaureate certificate of major and a minor in Dance.

BACHELOR OF FINE ARTS IN DANCE

The BFA program is intended for students with professional aspirations and includes courses that in their breadth and depth prepare students to enter the field as young artists. At 79 credit hours, the demands of the BFA program are significant. The possibility of a minor in another subject area within a standard four-year course of study is essentially eliminated. Therefore, the BFA is most appropriate for students who are ready to make a definitive commitment to dance. Acceptance into the BFA program requires formal application sometime between 45 and 60 credit hours of completed coursework at Columbia College Chicago.

The BFA program requires a substantial commitment to and accomplishment in physical training with inclusive proficiency requirements in the most advanced levels of both contemporary dance and ballet. The program features additional sequenced coursework in somatic practices, historical and cultural perspectives, music and rhythm, dance theory and applications, and dance pedagogy, as well as a core sequence in dance making, devoted to the development of creative voice and abilities. In the senior year BFA candidates select a two-course capstone sequence centered on either dance teaching or choreography.

Performance Standards

The Dance Department expects exemplary effort and accomplishment from our BFA candidates. Failure to meet one or more of the following expectations will result in review of a candidate's continuation within the BFA program. BFA candidates must:

- Pass all required courses with grades of C or better and maintain a minimum 2.5 GPA.
- Complete Dancemaking III (33-3383) with a grade of B or better.
- Advance through technical requirements in a timely manner. (Technical level should generally match their matriculation standing; that is, first year is level one, second year is level two, and so on.)
- Exhibit full engagement and presence in their artistic and scholarly practices and conduct themselves in a manner beneficial to their own and others' education.

Transfer Students Seeking a BFA in Dance

Transfer students seeking the BFA degree must be in full-time residence a minimum of four semesters (excluding summers) and complete a minimum of 50 credit hours of required coursework, including all required courses beyond the core, within the Columbia's Dance Department. Any prior dance courses will be evaluated for equivalency with our requirements, and a limited number may be allowed to stand in place of program requirements.

PROGRAM DESCRIPTIONS

DANCE

BACHELOR OF ARTS IN DANCE

The BA program is intended for students who wish to make dance the focus of their undergraduate education but who desire the opportunity to explore other areas of interest (including coursework that will complement and support their commitment to dance) as part of their college learning experience. The Dance major requires substantial proficiency in physical performance with inclusive requirements in advanced levels of contemporary dance and ballet. The program features additional coursework in the breadth of the field, including work in somatic practices, historical and cultural perspectives, rhythm for dancers, dance pedagogy, and a core-course sequence in dance making. In the senior year, BA candidates complete a capstone course wherein they choreograph, produce, and perform a work of their own. The requirements for the BA are intended to allow enough time and credit hours for students to explore other fields through elective courses or minors. The majority of our students pursue the BA degree.

Standards of Performance

The Dance Department expects exemplary effort and accomplishment from our BA candidates. Failure to meet one or more of the following expectations will result in review of the advisability of a candidate's continuation within the program. BA candidates in dance must:

- Pass all required courses with grades of C or better.
- Advance through technical requirements in a timely manner.
- Exhibit engagement and presence in their artistic and scholarly practices and conduct themselves in a manner beneficial to their own and others' education.

Transfer Students Seeking a BA in Dance

Transfer students seeking the BA degree must be in full-time residence a minimum of three semesters (excluding summers) and must complete: a minimum 10 hours of technical requirements including all proficiencies, at least two of three required courses in the dance making sequence, and no fewer than 25 credits total within the department. Any prior dance courses will be evaluated for equivalency with Columbia College's Dance Department requirements. A limited number of transferred courses may be allowed to stand in place of program requirements.

Minor in Dance

The minor in Dance is intended for students who desire a formal course of study in dance as an adjunct to a major in another field. The minor in Dance provides students with practical and intellectual exposure to dance and a degree of physical proficiency in contemporary dance idioms. The minor is composed of basic proficiency requirements in the physical techniques of dance, as well as courses in dance making and either Western Dance History or Cross-Cultural Perspectives on Dance. Students seeking a minor in Dance will complete two performance projects as capstone experiences within the minor.

Transfer Students

Transfer students seeking a minor in Dance must complete all required coursework at Columbia College. Students may petition the department to accept course substitutions if they have prior coursework that duplicates any of Columbia's requirements.

DANCE

33-1211 Introduction to Dance Technique I

This course prepares students for level I courses in both Modern Dance and Ballet Technique through rigorous daily practice in both disciplines. In this course students will develop the foundational physical abilities required for studies in dance. Emphasis is on the development of muscular strength, aerobic conditioning, coordination, alignment, balance, dexterity, movement pick-up and movement memory as well as familiarity with common dance vocabulary and dance studio practices. The course meets four days a week for three hours each day. Live musicians accompany all classes. Successful completion of the two semester sequence, Introduction to Dance Technique I and II, is required to move forward in both Modern Dance technique I and Ballet I.

4 CREDITS**33-1212 Introduction to Dance Technique II**

This course prepares student for level 1 courses in both Modern Dance and Ballet Technique through rigorous daily practice in both disciplines as well as an introduction to foundational disciplines in the field. In this course you will develop the foundational physical abilities required for studies in dance. Emphasis is on the development of muscular strength, aerobic conditioning, alignment, balance, dexterity, movement pick-up and movement memory as well as familiarity with common dance vocabulary and dance studio practices. The course meets four days a week for three hours each day. Live musicians accompany all classes. Successful completion of the two semester sequence, Introduction to Dance Technique I and II, is a prerequisite for both Modern Dance Technique I and Ballet I.

4 CREDITS**33-1212S Introduction to Dance Technique II**

This course prepares student for level 1 courses in both Modern Dance and Ballet Technique through rigorous daily practice in both disciplines as well as an introduction to foundational disciplines in the field. In this course you will develop the foundational physical abilities required for studies in dance. Emphasis is on the development of muscular strength, aerobic conditioning, alignment, balance, dexterity, movement pick-up and movement memory as well as familiarity with common dance vocabulary and dance studio practices. The course meets four days a week for three hours each day. Live musicians accompany all classes. Successful completion of the two semester sequence, Introduction to Dance Technique I and II, is a prerequisite for both Modern Dance Technique I and Ballet I.

3 CREDITS**33-1231 Jazz Dance: Beginning**

Jazz, a common form of dance used in musical theater and commercial and entertainment industries, has its roots in social dance and is heavily influenced by African-American traditions. Course covers the basic steps, vocabulary, and variations of dance in these fields. Students learn basic techniques based on ballet and modern dance. Through daily warm-ups and exercises students gain strength, flexibility, endurance, and coordination. Musicality and performance skills are taught through a series of dance combinations. Students complete vocabulary quizzes, written assignments, and a final project.

3 CREDITS**33-1241 African Dance: Beginning**

Course introduces dances, music, and culture of West Africa. Class begins with warm-up exercises that condition the body for the rigors of this form by developing strength, aerobic stamina, coordination, flexibility, and rhythmic awareness. Second part of class is devoted to learning authentic dances and songs from West Africa, as well as their historical and cultural contexts. Students work closely with the instructor and a master drummer to gain an understanding of the marriage of drumming, rhythm, and music to African dance. Students further explore the history and culture of Africa through dance concert attendance, readings, and the completion of three written assignments.

3 CREDITS**33-1251 Tap Dance: Beginning**

Tap dance, a uniquely American dance form evolved from African-American and Irish-American folkdances, is an important component of contemporary American musical theater. This introductory course covers the basic steps of tap technique. Students learn coordination, rhythmic variations, and performance skills through a series of tap combinations. Students are responsible for practical and written assignments. Tap shoes are required.

3 CREDITS**33-1261 Tai Chi Chuan: Beginning**

Course is an introduction to a martial art and discipline for balancing the body, mind, and spirit. Students engage in a unique system of slow, fluid, and continuous movements that gently build strength, coordination, and balance, while teaching students methods for relaxation, focus, and non-strenuous energy-renewal. In addition to the physical activities of the class, readings, discussions, and two written assignments related to Tai Chi, Taoist philosophy, and Chinese history provide a deeper understanding of the form and valuable cross-cultural insights.

2 CREDITS**33-1271 Yoga: Beginning**

Course introduces the ancient discipline of personal development that balances body, mind, and spirit. Students learn a series of physical postures as well as practical methods for relaxation, proper breathing, meditation, and concentration that promote health, alleviate stress, improve skeletal alignment, and increase muscular strength and flexibility. Course also provides an introduction to the history and philosophy of yoga, which students explore through readings and written assignments.

3 CREDITS**33-1281 Contact Improvisation**

Students will develop the physical and perceptual skills basic to contact improvisation: falling, rolling, giving and taking weight, moving comfortably from the floor to the air and subtle communication through touch. Students will hone solo improvisational skills and take them into duet and ensemble dancing. The course will provide focused warm-ups designed to cultivate various physical states and motional qualities, skill development and periods of open dancing in which to integrate technical skills.

1 CREDIT

DANCE

33-1285 Body Tune-up and Conditioning

Course provides students with basic knowledge and skills necessary for maintaining a fit and healthy body. Sessions consist of physical workouts employing exercises designed to increase aerobic endurance, muscular strength, and joint and muscle flexibility. Health related issues of diet and lifestyle are also examined in order to build a foundation for a healthy life. Individual fitness goals are defined, and focused programs of exercises and dietary recommendations are developed.

3 CREDITS

33-1311 Modern Technique I

Course develops physical proficiency in the performance of basic dance materials while developing students' understanding of fundamental principles, practices, and vocabulary common to modern dance. Classes consist of a series of technical exercises that condition the body for strength, flexibility, endurance, and coordination; develop a physical and conceptual awareness of the elements of space, time, and energy; and promote performance skills of concentration, focus, and musicality.

1 CREDIT

33-1316 Modern Technique I (F)

Course may only be taken concurrently with Modern Technique I (33-1311). See that course for description.

1 CREDIT

33-1321 Ballet I

Course develops physical proficiency in the performance of basic ballet vocabulary while promoting an understanding of the principles, practices, and vocabulary common to ballet. Ballet training enables the students to gain strength, balance, and dexterity with an emphasis on correct anatomical alignment. Barre exercises condition and prepare the musculature to anticipate the execution of virtually all movements of the classical vocabulary. Knowledge acquired at the barre is tested in the center through adagio and allegro sections of the class.

1 CREDIT

33-1326 Ballet I (F)

Course may only be taken concurrently with Ballet I (33-1321). See that course for description.

1 CREDIT

33-1331 Dance Styles and Forms

Students study specific movement forms and styles that increase their base of abilities as dancers, while broadening their understanding of dance traditions and practices throughout the world. Each semester a different discipline or set of disciplines is featured, such as cultural styles, concert forms, movement sciences, or specific modern techniques. Examples include jazz, tap, Bharata Natyam, flamenco, African, Irish, and tai chi chuan and hip hop. Instruction covers background, history, and current applications of the topic in addition to the actual dance technique. Course develops awareness of movement and aesthetic principles particular to each example and explores social and cultural traditions that evolve from and characterize each dance.

1 CREDIT

33-1351 Introduction to Dance Studies

This course orients students to the field of dance as an academic discipline, profession, and art form. To this end, this course arms students with information and processes of inquiry so as to facilitate their own decision making as they proceed in the department. Topics to be covered include: an introduction to dance as an art form; dance history; dance as a product of culture; the relationship of dance technique to the overall field; and strategies for effective learning, professional engagement, and longevity in the discipline. Class sessions will be augmented by guest lectures led by a number of different Dance Department faculty, staff, students, and alumni in an effort to bring new students fully into our learning community.

3 CREDITS

33-1371 Experiential Anatomy

This course is an introduction to the scientific principles underlying the complexities of movement specific to dance. Through writing, movement workshops, reading, and lectures, you will learn to apply scientific principles to movement specific to dance training. This course covers anatomical terminology and topography, skeletal design of each of the major joints, alignment, breathing and care, and prevention of injuries.

3 CREDITS

33-1381 Dancemaking I

In this course students are introduced to dance performance and composition through improvisation. Working alone, in duets, or small groups, students will experience warming up, guided dancing, and working within improvisational scores, all towards creating improvised compositions. Students will also set short studies in repeatable form in order to build skills in generating materials for choreography out of improvisational practices. Discussion and writing about improvisational experience and processes will supplement direct physical work.

3 CREDITS

33-1930 Special Topics: Conditioning

Course provides dance majors with an intensive physical conditioning program. Students learn an advanced Pilates mat series to develop core strength and muscular tone as well as improve flexibility, coordination, and balance. In addition to the mat exercises, students will also tone and strengthen the body using different exercise equipment. Various topics will be discussed throughout the semester including the concepts of neutral spine, breath, nutrition for dancers, and proper spinal alignment.

1 CREDIT

33-2232 Jazz Dance II

In this course the general difficulty of all aspects of the discipline increase. Instruction also introduces lyrical jazz, rhythmic syncopation, and increasingly difficult dance combinations. Students' musicality and performance skills continue to grow as technical weaknesses are mastered.

1 CREDIT

DANCE

33-2252 Tap Dance II

Course continues and expands on skills covered in Tap Dance: Beginning. Basic steps are perfected, and more difficult steps and combinations are learned. Longer sequences set to music are mastered, and attention is given to ensemble work, rhythmic variations, and performance skills. Tap shoes are required.

1 CREDIT

33-2262 Tai Chi Chuan II

Students build on skills learned in Tai Chi Chuan: Beginning by completing and perfecting the Yang ("modified" or "short form") school of Tai Chi. In addition, students learn more difficult movement, begin to practice the self-defense aspects of the form, cultivate a heightened awareness of the discipline's therapeutic applications, and build a firm foundation for a lifelong relationship with the form.

3 CREDITS

33-2272 Yoga II

Course takes the basic poses learned in the beginning course to more advanced levels, introducing new postures and increasing challenges to muscle flexibility and strength. Students deepen their understanding and practice of yoga and solidify a lifelong relationship with this discipline for personal health and relaxation.

1 CREDIT

33-2312 Modern Technique II

Course develops physical proficiency in the performance of more complex dance materials, emphasizing the deepening of technical practices. Similar materials are covered but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition for placement at this level.

1 CREDIT

33-2316 Modern Technique II (F)

Course may only be taken concurrently with 33-2312, Modern Technique II. See that course for description.

1 CREDIT

33-2322 Ballet II

Course emphasizes deepening technical practices introduced at the beginning level. This level continues to drill the basic movement vocabulary of ballet and begins to link the basics together to create more difficult movement challenges. Course develops a deeper physical proficiency in the performance of linked ballet movements, expecting the student to demonstrate and understand the principles, practices, and vocabulary common to ballet. Students demonstrate efficiency of movement and proper alignment practices while performing linked steps. Students must audition for placement at this level.

1 CREDIT

33-2326 Ballet II (F)

Course may only be taken concurrently with Ballet II (33-2322). See that course for description.

1 CREDIT

33-2342 Cultures & Histories of Dance I

Course introduces students to physical characteristics, aesthetics, and functions of dance in a variety of cultures and historical periods. In addition to offering cross-cultural perspectives on dance, this course helps young dancers understand their contributions to that world. Topics include: dance as cultural identity, dance as expression of the individual, dance as worship, and dance as a part of political power. Through readings, lectures, discussions, and extensive viewing of filmed and live performance, students come to understand dance as a rich human activity with many different manifestations and applications.

3 CREDITS

33-2343 Cultures & Histories of Dance II

Western Dance History introduces major dance movements, choreographers, and performers who have shaped and developed Western Concert dance from the 17th century to present day. The course focuses on the development of ballet, modern, and dance forms influenced by the African Diaspora. Course outcomes include understanding and appreciating dance as an art form. Emphasis will be placed on examining the culture and identity of the dance makers and performers by observing the climate of ideas, the scale of values, and the socio-political conditions that influenced the development of Western Dance.

3 CREDITS

33-2350 Music and Rhythm in Dance

This course develops dancers' understanding of music and dance in relation to each other. Particular focus is given to developing practical rhythmic skills. Through regular written and movement exercises students develop proficiency using verbal counting systems to analyze, perform and teach movement materials while also learning to read, write and perform standard rhythmic notation. Approximately one in three class meetings will use lecture, discussion, listening and viewing activities to introduce musical concepts and examine a variety of contemporary musical styles. Music will also be explored in relationship to dancemaking processes including consideration of historic music and dance collaborations.

3 CREDITS

33-2382 Dancemaking II

Dancemaking II is a practical exploration of a variety of processes and elements that may be used in making dances. Students will create their own dance studies in response to a variety of assigned choreographic exercises. Topics will include elements such as space, time, shape, and dynamics, and processes such as abstraction, thematic development, and revision. Improvisation will be employed to initiate exploration of concepts but ultimately work will be set into fixed, repeatable form. Students will engage in critiques of their own and others' work and are expected to work rigorously and imaginatively to expand in new directions.

3 CREDITS

DANCE

33-2384 Choreographic Project

With guidance from a faculty mentor, each student creates an original dance work, five to seven minutes in length, and brings the piece to performance in a formal setting. The student is responsible for producing a well-rehearsed piece that demonstrates invention and informed choices. Participants will title, costume, and provide a sound score for their piece; will collaborate with a lighting designer; and will provide program information for the work that will be presented in concert at the Dance Center. Students are evaluated on the artistic success of their final product and the professionalism of their preparations and process.

3 CREDITS**33-2456 Concert Production**

Concert Production is a broad survey of the tasks and processes involved in producing dance as a theatrical event. Emphasis is placed on the relationship of production elements to the choreographic concept or artistic vision and the experience of producing from an administrative, artistic, design, and technical level. A wide range of subject matter is covered including: collaborations with artistic and technical personnel, programming, performance spaces, basics of publicity, grant writing, budgeting, costuming, lighting, sound, video, and practical experience on an actual production. Students gain essential background information as well as practical experience related to the people processes, equipment, and backstage operations that support live performance. Through written work, discussions, and practical projects, students develop a model dance production plan from initial conception to full theatrical completion.

3 CREDITS**33-2795 Directed Study - Dance:**

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. They involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 CREDITS**33-3062J Artistic Immersion in New York City for the Aspiring Dance Artis**

In this course students will immerse themselves in various forms of dance technique, performance and dancemaking. Meeting in New York City, students will study with master teachers during a rigorous seven-day session exploring, observing and discussing all facets of the dance world with working professionals in the field. The course will culminate with a professional audition in New York City and a reflection paper. Students are responsible for their own travel and housing.

1 CREDIT**33-3233 Jazz Dance III**

Course is intended for students with significant skills and experience in jazz dance. Instruction focuses on performance qualities, dynamics, varied movement qualities, and strong versatile technique. Knee pads and jazz shoes are required.

1 CREDIT**33-3313 Modern Technique III**

Course develops technical proficiency of more complex dance materials while addressing qualitative aspects of performance. Movement patterning becomes increasingly complex with higher expectations for execution. Personal habits are addressed as students' understanding, range, and body control mature. Instruction increases focus given to concepts of quality, musicality, and spatial clarity. Students are expected to be more self-directed toward their goals. Students must audition for placement at this level.

1 CREDIT**33-3316 Modern Technique III (F)**

Course may be taken only concurrently with Modern Technique III (33-3313). See that course for description.

1 CREDIT**33-3323 Ballet III**

Course emphasizes a refinement of technical practices of ballet including the integration of stylistic concepts of dynamics, attack, line, musicality, and intent. Students are expected to integrate and demonstrate refined efficiency of movement and proper alignment practices while performing more difficult movement passages. Ballet III concentrates on performance and artistry of the full ballet vocabulary, while also expecting the student to physically and intellectually integrate the principles, practices, and vocabulary common to ballet. Students must audition for placement at this level.

1 CREDIT**33-3326 Ballet III (F)**

Course may only be taken concurrently with Ballet III (33-3323). See that course for description.

1 CREDIT**33-3355 Dance Studies Research Project**

In this course students will complete an extensive research project that is targeted to their specific interests in dance. Under the guidance of the course instructor, students will identify their research area, develop a pertinent annotated bibliography, acquire research materials and articulate their findings in an extended essay. Through this process of surveying pertinent literature and conducting in-depth research, students will gain an increased awareness of the emerging field of dance scholarship.

3 CREDITS

DANCE

33-3361 Performance Workshop

Performance Workshop is designed to offer students practical experience in all areas of performance including but not limited to: text and movement, partnering skills, video reconstruction, body weathering, audition skills, and acting/dancing for the stage/camera. In this course students will focus on advanced elements of presence and artistry by integrating individuality with technical virtuosity. Through improvisational exercises, writing assignments, movement analysis, and guest artists from a variety of performance backgrounds, students will gain tools for deepening range and variety in their performing. The semester may consist of working within the studio environment, on the theatrical stage, or field trips to site specific locations. Students should be prepared to work in a variety of locations and manner outside of traditional dance spaces.

3 CREDITS**33-3365 Repertory and Performance Workshop**

Repertory Performance Workshop offers intensive practical experience to students who work as ensemble members under the direction of different guest artist choreographers. The class functions as a dance company engaged in processes of creation, rehearsal, and performance of dance works. You will learn and practice different rehearsal and performance processes, ensemble skills, repertoire maintenance, and performance disciplines. Each semester culminates with fully produced performances of completed works.

33-3372 Theory and Practice: Teaching Dance I

Course provides students with the theoretical and practical skills needed for their first teaching experience with a variety of populations. Content covers teaching from dance concepts, adapting a course to suit a particular population, constructing unit and lesson plans, observing and practicing the qualities of good teaching, developing a guide to teachers' resources, and preparing for job-hunting. Whenever possible, subjects are approached in a practical manner, with students gaining experience while teaching the subject of exploration.

3 CREDITS**33-3373 Teaching Project**

The student will participate in one course from the following menu: Contact Improvisation, Modern Technique I, Ballet I, Dancemaking I, Introduction to Dance Studies, Cross-Cultural Perspectives, Western Dance History, or Experiential Anatomy. The student will attend all class meetings and meet with the teacher/mentor at least three times during the semester to discuss teaching methodologies. The student will spend the first half of the semester observing the teacher and students, demonstrating/participating in class, assisting with classroom set up/break down, and researching teaching methodologies. During the second half of the semester, the student is responsible for teaching small units and/or facilitating student discussion groups within the class.

3 CREDITS**33-3383 Dancemaking III**

In Dancemaking III students will make two to three completed movement studies and one fully realized work. Working as soloists, in duets, and in small groups, students will create and perform dances and revise them based on class critiques. Class time will be spent improvising as well as performing and analyzing dances prepared outside of class. In addition to making dances, students will also view videos, attend performances, and write about major contemporary artists.

3 CREDITS**33-3414 Modern Technique IV**

This course develops technical artistry in the performance of advanced dance materials. Course emphasizes the development of a rich dynamic range; execution of complex patterning with speed and efficiency; musical performance and rhythmic accuracy; and the ability to adapt to diverse stylistic demands. Students should display confidence in technical control while performing with a rich and unique personal voice. Students are expected to be self-directed, establishing and meeting their own learning goals. Students audition for placement at this level.

1 CREDIT**33-3444 Contemporary Trends in Dance**

Course develops students' aesthetic awareness and analytical voice relative to contemporary dance. Topics covered include language and methods used to describe and discuss dance; examination and comparisons of contemporary dance works and their choreographers; the crossover of dance, theater, and other arts; and other important aesthetic and practical trends that shape contemporary dance. Through extensive viewing of video and live dance performance and subsequent writings and discussions, students learn to identify, describe, analyze, and interpret choreographic practices, characteristics of performers, different uses of production elements, and the aesthetic, political, social, and cultural contexts that characterize the state of the art today.

3 CREDITS**33-3445 Artists and Audiences**

This course will explore the opportunities, responsibilities, problems and rewards of making, teaching and producing dance and performance in a local-to-global setting. The class begins with an exploration of the recent philosophical shift in the field away from "art for art's sake" and towards community-based cultural work and artmaking. This will include an investigation of the theory that art and entertainment are competitive and/or mutually exclusive. Through in-class lectures and discussion as well as on-site experiences of cultural workers, arts educators, producers, and dance artists, students will learn how "the system" of the non-profit dance and performance world operates. Across the course they will be challenged, through reading, writing, discussion and other class assignments, to develop their own positions on the philosophical rationale and meaningful applications of working with audiences and communities.

3 CREDITS

DANCE

33-3473 Kinesiology

This course, a continuation of study begun in Experiential Anatomy, looks at the scientific principles underlying the complexities of movement specific to dance. Content covers the muscular and neuromuscular systems, the physiological support systems, the prevention and care of injuries, development of conditioning programs, analysis of dance movements, and awareness of common anatomical and muscular imbalances found in dancers. Through lecture and movement workshops students learn to apply this information to their own training and to the principles of teaching.

3 CREDITS**33-3485 Topics in Dancemaking**

Course offers opportunities and challenges in advanced dance making. Each semester the course will focus on specific themes or issues in contemporary choreography. Possible themes include space, identity, music, narrative, technology, theatricality, text, and others. Each term's focus will drive broad exploration and experience of dance making. Course activity will involve student invention, rehearsal, performance, and critiquing of dances created in response to assignments designed by experienced artists to explore each semester's theme.

3 CREDITS**33-3588 Choreography Practicum: Senior Concert**

With guidance from a faculty advisor, individual B.F.A. candidates create 25 to 30 minutes of original work, bringing it through all stages of production to concert performance. Students schedule and direct rehearsals, collaborate with allied artists, and prepare promotional materials. Each student will effectively function as artistic director of their "company" in bringing their own work from original conception through to final performance.

3 CREDITS**33-3674 Theory and Practice: Teaching Dance II**

Course prepares students to teach dance technique. Instruction covers: teaching from dance concepts, developing goals and objectives, working with accompanists, utilizing imagery, conditioning, giving corrections, building an efficient structure for the class, creating an atmosphere for learning, and developing a philosophical point of view to teaching technique. Instruction incorporates written and reading assignments, daily movement/teaching assignments, and practical work in a lab class.

3 CREDITS**33-3678 Senior Teaching Practicum**

Course guides students through their first teaching experience in the community. Students teach a minimum of 20 hours over 12 to 15 weeks to a population of their choice. Students create a semester overview and individual lesson plans, keep a journal to analyze their experiences, and write a final evaluation of their work. Throughout the semester students and advisor meet to discuss methodology and experiences. Advisor makes a minimum of two on-site observations and provides feedback.

3 CREDITS**33-3840 Technology for Dancers**

This course explores computer-based technologies and their applications in dance. A variety of software packages will be examined as partners in the creative process, components within stage productions, and as tools for career support. Direct interaction with technology will be supported by viewings, readings, and discussions about important artists and work in the field. Students will produce finished projects through work in at least two of the following software environments: Dance Forms, Protocols LE, and iMovie.

3 CREDITS**33-3960 Dancemakers Workshop**

In this workshop students will immerse themselves in the processes of dance making under the tutelage of master dancemakers. The form and processes employed each term will vary depending on the master artist on hand, but may include any or all of the following: entirely process-based work, individual or collective compositions in response to creative challenges, and improvisational scores and performances. The workshop will culminate in a show of resulting dance works.

3 CREDITS**33-3988 Internship: Dance**

The specifics of individual internships vary, but all involve some form of placement in a professional setting outside of the College. Internships provide students with real-world work experience in an area of interest or concentration while receiving academic credit toward their degrees.

1-6 CREDITS**33-3998 Independent Project: Dance**

Students design their own educationally beneficial activities and take advantage of opportunities not represented in the College's curriculum. Prior to registration, students create a detailed description and outline of their project for approval by a supervising faculty member. Forty-five hours of study activity equals one credit hour.

1-6 CREDITS

EARLY CHILDHOOD EDUCATION

ANGELA FOWLER, INTERIM DIRECTOR

Teachers prepared through the Early Childhood Education Program at Columbia College Chicago stand out from the crowd. That's because they have been asked to be innovative and to think broadly and deeply from the moment that they entered our program, a program that pushes at the boundaries of convention. We ask that our students explore the arts and consider the richness that they might bring to their own lives and those of the children with whom they will work. This requires that they take risks, but making change requires risk, and early childhood students are at the beginning of careers filled with change. There is no greater change to be made than positively affecting the lives of children.

Much of what our students will do as educators has no clear-cut direction or answers. This lesson is at the heart of what we do in Early Childhood Education. Our program is about people, and people are complex. We support our students in finding artful ways of teaching, leading, and navigating these complexities. We support them in finding the balance necessary to be excellent teachers. One way in which we do this is by extensive study of the internationally recognized Reggio Emilia Approach, a sophisticated and complex philosophy that honors young children as capable, multi-faceted, and possessing many languages of learning.

Early Childhood Education graduates earn an Illinois Type 04 Teaching Certificate. Because of this there are many requirements built into the program, and students have the benefit of having faculty advisors who support their progress in the program. It is critical that students make program choices wisely based on all of the information available to them and with the assistance of their advisor.

We teach our students in small classes, moving into a cohort model at the junior level. We do so because we believe that learning is a collaborative process and is best supported and nurtured in environments that provide ongoing, personal contact. Our faculty members are experienced teachers of young children as well as academics involved in research and writing.

Our students spend extensive time in the field observing and working with young children, and implementing many of the teaching strategies that we have modeled for them. This includes a study tour in the final semester to Reggio Emilia, Italy, where, as a capstone experience, students demonstrate their understanding of the Reggio Emilia Approach. They leave the program prepared for the lead teacher role and are hired by many of the excellent programs and schools in the area.

We remain grateful to the program's benefactors, Joan and Irving Harris, whose support has provided generous scholarships for many students and allows us to teach in state-of-the-art classrooms outfitted with all of the resources that our students might encounter as they step onto their career path.

The role of professional educator is exciting, challenging, and immensely gratifying. It is an ongoing journey, along which you will continue to grow throughout your career. I invite you to join me, the faculty, and other program students. It is the trip of a lifetime.

Angela Fowler

Interim Director, Early Childhood Education

EARLY CHILDHOOD EDUCATION

BACHELOR OF ARTS IN EARLY CHILDHOOD EDUCATION

The Early Childhood Education program at Columbia College Chicago provides students with the opportunity to complete both their Bachelor of Arts and a professional credential. Students who successfully complete the program earn an IL Type 04 Certificate, which enables them to teach children, birth through the third grade.

The program is unique in its emphasis on the arts for early childhood educators. The arts are valued for their own merit and are used as tools for instruction in other forms of literacy. Students complete at least 18 credit hours of work in a focused course of study in the visual arts, performing arts, or a defined area of language and culture. The arts are also integrated into all Early Childhood courses by the instructors and by Columbia artists who serve as consultants and guest lecturers. The program honors multiple routes to understanding in its own students and employs teaching strategies that parallel those that its graduates are prepared to use in their own work with children. Significant emphasis is placed on the Reggio Emilia Approach.

All majors complete extensive work with children. Every program course requires some level of observation or interaction with children. Teacher Certification majors complete two full years of observation, practicum, and clinical practice.

The Early Childhood program is small, allowing for intensive work with faculty and the opportunity to build strong and lasting friendships in the program. It is also academically rigorous, as its primary focus is to prepare highly skilled educators for urban settings. Our graduates have been highly successful, with 100 percent of our certified teachers finding teaching positions. We are a community of professionals, preparing others to share in our work.

Minor in Education

This minor is available to all Columbia undergraduates and supports them in developing their understanding of children and adolescents so that they might work with these age groups as teaching artists or media consultants in a range of settings or more thoughtfully consider career options and graduate programs in education and related fields such as counseling/art therapy or social work. A focus is placed on arts integration, a hallmark of the Early Childhood Education program, and a practicum experience is available for qualified students.

EARLY CHILD EDUCATION

22-3299-02 Independent Project: ECE Teacher as Artist: Children's Literature
1-16 CREDITS

38-1100 Introduction to Early Childhood Education

Course provides an overview of early childhood education. Students gain exposure to current issues; career possibilities; and the responsibilities, challenges, and rewards encountered by those who work with young children. Particular attention is given to requirements of working with colleagues, children, and families from different cultural backgrounds and the means by which the arts allow individuals to both gain understanding and the ability to communicate with others. Students write on a weekly basis. Students participate in observations of early childhood programs.
3 CREDITS

38-1530 Brain Basics: Health and Development in Young Children

Course uses the emerging brain development research as the organizing principle for an exploration of the physical, cognitive, social, and emotional growth of children from birth to age eight. Topics of exploration include pre- and post-natal development, sensory processing, nutrition, stress, disease and disorders, and developmental milestones. Emphasis is placed on the physical and cognitive realms of development. Course was designed to provide students with the scientific information that will support their interactions with young children.
3 CREDITS

38-2110 The History and Philosophy of Early Childhood Education

Students explore history of early childhood and elementary education to understand how it has been influenced by the social, political, and economic forces affecting the lives of children and families. The course profiles significant theories and people who have shaped early childhood education, focusing on recent centuries. Students consider what and who determines the goals of education, who defines and articulates the problems of education, and how that determines what solutions are created.
3 CREDITS

38-2125 Child Growth & Development

Course provides framework for studying the process of human development and explores the physical, cognitive, social, and emotional development of children, birth through age eight. Emphasis is placed on the role of culture in this process. Students learn milestones in each area of development in first eight years of life and learn to recognize normal development in young children. Students integrate their understanding of development in various domains into a working knowledge of young children. Embedded in the organization of this course are the understandings that the arts and the growth of young children should be inextricably related and that a variety of identities—race, gender, and ethnicity—shape children's life experiences.
3 CREDITS

38-2130 Language Development

This course develops students' understanding of language development in the first eight years of life and the principles that govern the process. The language learning process is studied as an integral part of the development of thinking and development of the child's sense of self. Students learn how various contexts both inside and outside a child's home interact with factors such as age, sex, and cultural experiences of participants in a conversation to affect language competence and performance. Students examine the role of adults, peers, and siblings in fostering language development and learn how group experiences in childcare and early childhood programs can be arranged to maximize language development.
3 CREDITS

38-2140 Child, Family & Community

Course presents study of human development and behavior throughout life cycle. An emphasis is placed on the interdependence of family, culture, and community on the development and education of children from newborn through eight years of age and on development in middle childhood and adolescence. Students consider their future role of teacher and the implications of context, theirs and their students', on the teaching-learning process. Students will also explore community resources with an eye to appropriate referrals for the children and families with whom they will eventually work.
3 CREDITS

38-2155 The Exceptional Child

Course provides introduction to concept of exceptionality and an overview of various forms of atypical growth and development. Course work includes psychology and identification of exceptional children. Focus is on children classified as having learning disabilities and their implications for classroom life in both special classes and inclusion settings. Course will present legislation as it relates to individuals with exceptionalities. It will focus on developing a collaborative partnership between parents and teachers in the school setting and on being sensitive to the child within the context of the family.
3 CREDITS

38-2175 Topics in Early Childhood Education

Topics courses allow the Early Childhood program to offer individual courses outside of its core curriculum as faculty expertise becomes available. Permission of Program Director required.
1 CREDIT

38-2625 Child Development & Practice HS
6 CREDITS

EARLY CHILD EDUCATION

38-3100 Construction of Ideas in Early Childhood

Students examine network of big ideas in disciplines of science, math, humanities, and social science. This course provides a framework for understanding the concepts, habits of mind, and skills characteristic of professionals in each discipline. The goal of the course is to prepare teachers to recognize important concepts and to become effective in facilitating children's emerging understandings and skills in various domains of thinking, as these understandings emerge in daily classroom life.

3 CREDITS**38-3110 Methods I with Practicum**

In this seminar with practicum, students develop curriculum and assessment strategies for working with infants, toddlers, preschool, and kindergarten children. This work is based on the developmental needs, conceptual understandings, and skills appropriate for children at different ages in areas of math, science, social studies, the arts, and literacy. Through a seven-hour weekly practicum experience in a series of classrooms, students examine children's construction of knowledge. Focus is on role of teacher, classroom environment, and activities in promoting development. Students will be asked to consistently reflect on some aspect of classroom dynamics and to relate it to their growing knowledge of child development and relationships among professionals. Construction of an electronic teaching portfolio begins in this course.

3 CREDITS**38-3120 Schools and Society**

Course familiarizes students with schools as work places in which a teacher's career unfolds. Students examine the structure of teaching within the political, economic, and social context of the educational institution. Particular attention is given to the role of teacher in relation to issues of governance, organizational structure, funding, union relationships, community involvement, collegial relationships, and professional growth. Students are asked to attend meetings of a local school council.

3 CREDITS**38-3130 Methods II with PrePrimary Student Teaching**

This course extends the seminar and practicum experiences initiated during Methods I and meets the requirements of a preprimary student teaching experience. Students spend mornings in a preschool or kindergarten classroom carrying out a range of responsibilities, including two weeks when they take on significant planning and implementation responsibility. Seminar continues relating theory and practice as well as developing effective methods for working with young children and families. Construction of electronic teaching portfolio continues.

3 CREDITS**38-3135 Child Assessment and Observation**

This course addresses the assessment of young children from birth to age eight. In this course, students will develop strategies for the assessment of young children's social, emotional, cognitive, adaptive, and motor development in the context of home, school, and community environments. They will become familiar with procedures and formal and informal instruments used in the assessment of young children. Students will also develop methods of conducting formative and summative evaluations of both individual children and programs. Analysis and interpretation of observation and assessment results to enhance learning outcomes and determine program effectiveness are key components of this course. The role of the family and family concerns, priorities, and resources in assessment will be addressed, as well the impact of cultural, economic, and linguistic diversity.

3 CREDITS**38-3140 Teaching Reading to Young Children**

This course prepares teachers to guide children three to eight years of age (preschool through third grade) in reading and writing. Students will develop a definition of what it means to read and write; be able to recognize and describe developmental stages in learning to read and write; describe and identify different factors that influence learning to read and write; as well as design and implement a reading and writing program. This course prepares teachers to guide all children three to eight years of age from diverse family and cultural backgrounds (preschool through third grade) in school instruction in reading and writing. Teacher candidates learn to write lesson plans and develop curricula that meet the Illinois Learning Outcomes and the Illinois Early Childhood Education Standards.

3 CREDITS**38-3145 Methods for Early Childhood Special Education I**

In this course, students will gain knowledge of curriculum and instructional methods appropriate for early childhood special education. Students will plan, organize, and implement developmentally appropriate activities and environments for fostering the social, emotional, cognitive, communication, adaptive, and motor development and learning of young children with special needs. Particular focus will be placed on developing individually responsive, age-appropriate activities and accommodations that empower children and promote active exploration, construction and representation of knowledge, social interaction with peers, and self-expression.

2 CREDITS**38-3150 Primary Methods**

Students design and implement appropriate curriculum goals for kindergarten through grade three in math and science. Students study scope and sequence of skills and information embedded in these subjects. They research and practice implementing activities across disciplines to assist children's learning. Students explore a range of assessment techniques and develop strategies for planning curricula that incorporate their understanding of child development and academic disciplines.

4 CREDITS

EARLY CHILD EDUCATION

38-3155 Collaborating with Families of Young Children

In this course, students will develop strategies to foster positive and supportive relationships with families of young children with various special needs. Topics covered will address the legal and philosophical basis for family participation, family centered services, and strategies for working with socially, culturally, and linguistically diverse families. Students will also develop strategies and models for promoting effective consultation and collaboration with other professionals and agencies within the community. Focus is placed on the role of the teacher in promoting collaborative relationships to support the young child with special needs.

3 CREDITS**38-3160 Primary Practicum with Methods III**

In this seminar with practicum, students develop curriculum and assessment strategies for working with primary grade children. Work is based on the developmental needs, conceptual understandings, and skills appropriate for children at different ages in social studies, the arts, and literacy. Through a weekly seven-hour practicum in a primary room, students examine children's construction of knowledge. Focus is placed on the role of the teacher and the classroom in promoting development. Construction of electronic teaching portfolio continues.

4 CREDITS**38-3165 Methods for Early Childhood Special Education II**

In this course, students will demonstrate knowledge of curriculum and instructional methods appropriate for early childhood special education. Students plan, organize and implement developmentally appropriate activities and environments for fostering the social, emotional, cognitive communication, adaptive, and motor development and learning of young children with special needs. Particular focus will be placed on practical application of individually responsive, age-appropriate activities and accommodations that empower children and promote active exploration, construction and representation of knowledge, social interaction with peers, and self-expression.

1 CREDIT**38-3170 Methods IV with Student Teaching**

This course extends the seminar and field experiences initiated during Methods I, II, and III and meets the requirements of primary student teaching. The seminar continues to support students in relating theory and practice and in developing effective methods for working with young children and their families. Students refine their philosophy of education and assessment statements and complete both a paper and electronic teaching portfolio.

8 CREDITS**38-3175 Independent Project: ECE**

An independent project is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-6 CREDITS**38-3180 The Role of Art in Development I**

Students are asked to reflect on their four year experience in this culminating seminar. Each is asked to synthesize the various components of the individual's experience in General Education; the Visual Arts, Performing Arts, or Language and Culture; and the Professional Sequence into a more coherent whole. Specifically they are asked to consider the role that the arts play in the development of children, and in their own development as professionals. A special emphasis is placed on arts-integration and the use of art in the Reggio Emilia Approach.

2 CREDITS**38-3190 The Role of Art in Development II**

This course continues the work begun in Role of Art I. As students reflect on their program experience, they further develop a vocabulary to convey its meaning to a variety of audiences— orally, in written form, and visually. Because learning is a highly contextualized and dynamic process, each member develops an individual product to represent personal understanding to a variety of audiences. These audiences could include program members and faculty, prospective employers, parents of young children, the general public, as well as pre- and in-service educators. The product must be substantive and of a level which can be presented to the benefit of the originator and the audience. Work will be exhibited in a Columbia gallery and critiqued in an open forum. Investigation of Reggio Emilia Approach continues.

2 CREDITS**38-3400 Technology for Teachers**

Course provides a framework for developing the skills and mindset necessary to integrate technology into an educational setting. Activities are aligned with State Technology Standards and include an introduction to children's and professional software; hardware; and social, ethical, and human issues related to technology. Students work with interactive authoring environments and explore applications with children. Because the course assumes a Constructivist/Constructionist approach, it must be taken concurrent with field experience. Students are supported in the construction of a professional portfolio.

3 CREDITS**38-3580 The Teaching Artist in the Schools**

This course engages students in the theory and practice of the Teaching Artist in the schools. Students will explore the role of the Teaching Artist in arts education in an historical context as well as in current practice with children and adolescents. This exploration is anchored in study, reflection, and direct experience in the Chicago Public Schools. Students spend time in every class studying teaching artist fundamentals including: building teacher/artist partnerships, developing and implementing inquiry-based arts-integrated curriculum, creating community in the classroom, and understanding classroom management and school culture. Teaching Artists from a range of disciplines lead the class through strategies that they have found to be successful.

3 CREDITS

COURSE DESCRIPTIONS

EARLY CHILD EDUCATION

38-3600 Construction Of Ideas (HS)**6 CREDITS****38-3650 Language, Culture and Education**

In this course students will examine the connections between culture and education. Topics covered will address cultural aspects of language development, sociological aspects of culture, and how cultural differences influence education. We will study how early language development affects the way we integrate into a society and how that integration effects construction of knowledge. We will examine the sociology of culture and how ideas, norms, artifacts, and symbols of societies influence the way we learn. Finally, we will evaluate what makes a culture and how it affects formal education systems. Focus will be places on the connections between culture and education in the United States as compared to the culture and education in Italy with an emphasis on the education system of Reggio Emilia, Italy.

3 CREDITS**38-3950 Undergraduate Research Mentorship**

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 CREDITS**38-4176J Visual Thinking Strategies Practicum**

Visual Thinking Strategies (VTS) is a facilitation method using art images to teach critical thinking, visual literacy, language and communication skills. Intensive practical experience facilitating with coaching will be held in museums. Discussion will cover readings in research and theory behind the methodology and practical ways of incorporating and transferring the methodology across the curriculum.

1 CREDIT

ENGLISH

KENNETH DALEY, CHAIRPERSON

The Department of English offers both a bachelor's degree in Creative Writing with concentrations in both Poetry and Creative Nonfiction and, at the graduate level, a master of fine art's degree in Creative Writing-Poetry. We also offer minors in Creative Writing, Literature, and Professional Writing. Our literature courses represent a multiplicity of literacy and critical interests and fulfill requirements for the LAS Core, the Creative Writing major, the Humanities, History, and Social Sciences major in Cultural Studies, and the minor in Literature. The Department's First-year Writing program serves every undergraduate student in the College, with courses designed to strengthen writing, reading, and thinking skills, and our Literacy program provides courses in basic writing and reading, enhancing students' academic and cultural literacy. Our ESL program offers specialized sections of college-level writing, public speaking, and reading courses to students with home/heritage languages other than English.

The department's broad spectrum of courses provides students with valuable critical thinking skills and knowledge necessary to succeed in careers in the arts and communication fields, as well as preparation for study in graduate and professional school. English courses often involve an interdisciplinary component that enhances and complements other courses at the College, while encouraging students to explore multiple perspectives.

In addition to offering an exciting array of courses, the department supports various events to involve students in the writing life, and the life of the College and wider community. Throughout the year, prominent and emerging poets from around the country give readings of their work. In October, the department celebrates Creative Nonfiction Week with five days of events, readings, and panels. And in April, the department supports the Citywide Poetry Festival, where an undergraduate poet from Columbia College joins other student poets from across the city to read their work. The department also publishes four journals: *Hotel Amerika* (a national literary magazine), *Court Green* (a national poetry magazine), *The Columbia Poetry Review* (for both student and professional poets), and *The South Loop Review*, a journal of nonfiction (for both students and professional writers).

Full-time faculty members in the department have published over 50 books, including books of poems, creative nonfiction, short stories, novels, scholarship, and textbooks, and they are published widely in national, international, and online journals. Faculty are committed to improving students' abilities to think, write, read, and speak effectively. Course offerings and teaching approaches reflect this philosophy. The Department of English provides student-centered classrooms where instructors are sensitive to individual student writers' and readers' needs. We seek to encourage reading and writing as lifelong habits, for our personal and professional development depend upon our abilities to communicate clearly, creatively, and with confidence.

Kenneth Daley
Chairperson, English

PROGRAM DESCRIPTIONS

ENGLISH

BACHELOR OF ARTS IN CREATIVE WRITING

The English Department offers two concentrations in Creative Writing: Poetry and Non-Fiction.

CREATIVE WRITING: POETRY MAJOR

The English Department's major in Poetry helps students discover their own voices as poets and acquire the knowledge and craft necessary to write and publish poetry of power and sophistication. Graduates of the program are familiar with a wide range of models and formal strategies, as well as the history of poetry. Students acquire the skills in editing, critical writing, and professional writing necessary to find employment upon graduation. They also are prepared for entry into distinguished MFA programs such as those at Brown University, Bard College, and the University of Iowa.

The gateway courses in the major are Poetry Workshop: Beginning (52-1500) and Introduction to Poetry (52-1602). From there, students are poised to begin a sequence of poetry workshop classes, including the required two intermediate and two advanced workshops, and to begin their three-course poetry literature requirements. Poetry literature requirements are organized according to literary periods to give students a broad range in the study of history and aesthetics: students take one course in the contemporary era, one in the modernist era, and one in pre-20th-century poetry. In addition to required poetry literature courses, students take two courses in any of the literature electives offered in the English Department. While both writing poetry and writing about literature, students build toward the required Poetics course (52-3510), which combine the writing of poetry with the study of theory and poetics, and the Thesis Development Seminar (52-3520), their capstone experience in Poetry, in which students produce a chapbook-length thesis of poems. To practice moving from the compressed form of poetry to longer prose forms, students also are required to take Creative Nonfiction Workshop Beginning (52-1900). As part of the English Department's commitment to interdisciplinary writing in the major, students also take two interdisciplinary writing electives. These electives can include courses such as Reviewing the Arts (52-2816), Writing for Comedy (52-2814), Poetry Workshop: Performance (52-2510), Literary Magazine Editing: Columbia Poetry Review (52-4502), Literary Magazine Production: Columbia Poetry Review (52-4503), or our rotating Forms of Poetry (52-4530) and Craft Seminar (52-4531) courses. Examples of Forms of Poetry courses include Forms of Poetry: Multicultural Forms and Forms of Poetry: Metric, Stanzaic, Folk, and Experimental Traditions. Examples of Craft Seminar courses include Craft Seminar: Poetry Translation and Craft Seminar: Literary Collage and Collaboration.

CREATIVE WRITING: NONFICTION MAJOR

The English Department's major in Creative Writing: Nonfiction introduces students to a variety of forms in nonfiction and helps them explore the history of the genre and find a way of creating nonfiction that is individual and original. By graduation students will have a clear sense of how open creative nonfiction is to new modes of expression and will be well-versed in some major aspects of the history of its genres, such as the essay, memoir, autobiography, and diary. Students will also acquire the writing and editing skills that will help them to find employment when they graduate or to enter graduate programs in nonfiction at schools such as Iowa, Pittsburgh, Minnesota, or George Mason universities.

The foundation of the concentration are the Workshops in Creative Nonfiction: Beginning, Intermediate, and Advanced. Students will also take courses focused on reading various genres of creative nonfiction and major nonfiction authors. Other classes will combine craft with readings in the theoretical underpinnings of nonfiction and will introduce students to a wide variety of forms such as autobiography, essay, the graphic comics, memoir, aphorism, travel writing, etc. To broaden their writing experience in the major, students will take classes in genre writing, such as Journal Writing, Memoir, Writing for New Media, Comedy Writing, or Writing for the Arts, and they will also take a Beginning Poetry Workshop. As part of Columbia College's interdisciplinary focus, students will also take two elective classes from a range of other departments, including Journalism, Fiction, and Humanities, History, and Social Sciences. In the English Department, students will be required to take a number of literature classes. The capstone experience for students will be the creation of a portfolio representing their best work.

Minor in Poetry

A minor in Poetry may be taken by a student who is majoring in another area at the College. Students pursuing the minor will have all the benefits available to Poetry majors. This includes instruction from our resident and visiting instructors, the annual poetry reading series, *Columbia Poetry Review*, the Eileen Lannan Contest, and other special programs.

ENGLISH

Minor in Literature

The minor in Literature requires 18 hours of literature courses in the English Department beyond the three hours taken for the Humanities/Literature requirement in the LAS Core Curriculum. The 18 hours are composed of any combination of six literature courses that meet the following two guidelines: a maximum of two courses (six to seven hours) from 1000- level literature offerings and a minimum of one course (three hours) from 3000- or 4000-level literature offerings. Within these guidelines, the minor in Literature offers a flexible course of study that students can tailor to meet their specific needs and interests. Students from Film and Video, for example, might choose courses such as Literature on Film, Movies and Myth: The Goddess, and Topics in Literature: Spike Lee and August Wilson. Fiction Writing students might select courses such as the English Authors, American Authors, or World Literature sequences complemented by courses on various periods in the American or British novel. Theater students might be interested in a minor in Literature based on classes such as Introduction to Drama, Introduction to Shakespeare, Shakespeare: Tragedies, Modern American Drama, and Topics in Literature: Mamet/Shepard--Script, Stage, and Screen. Students who wish to minor in Literature must have a declared major in an arts and communications area.

Minor in Professional Writing

The Professional Writing program allows students to become communication specialists with developed skills in the rhetorical elements of writing, combined with a broadened view of how writers negotiate the shared knowledge of their culture. Professional Writing students gain the skills necessary to become professional communicators who can affect change through writing. Students learn varied and creative approaches to writing portfolios, company reports, grant proposals, profiles, speeches, and résumés. Students acquire skills that relate to writing for the arts and new media, as well as for the corporate and not-for-profit sectors of society.

The Literacy Program

The Literacy Program offers courses in reading and writing that enhance students' academic and cultural literacy. The program is also the home of "Sharing Cultures," a trans-national online collaboration between basic writing courses at Columbia College and Nelson Mandela Metropolitan University in Port Elizabeth, South Africa. The Literacy Program also plans and coordinates the English component of the Bridge program and the department's retention efforts.

The ESL Program at Columbia College Chicago

The English as a Second Language (ESL) program offers specialized sections of college-level writing, reading, and public speaking courses to Columbia College students with home/heritage languages other than English who have studied in the United States for fewer than eight years. These courses share goals and objectives with non-ESL sections, but are designed to specifically address the needs of ESL students, with smaller class sizes and specialized instruction. Infused with arts, media, and community, the Summer Intensive English Language Institute (SIELI) is offered as a non-credit ESL program designed for students with high-intermediate to advanced levels of proficiency in English who want to develop their language and intercultural skills for academic and professional purposes.

COURSE DESCRIPTIONS

ENGLISH

FOR PREREQUISITES, SEE COLUM.EDU

52-1100 Introduction to College Writing for Non-Native Speakers of English

Introduction to College Writing for Non-Native Speakers of English is reserved for students who do not speak English as their first language. An intensive review in writing, reading, and critical thinking prior to enrolling in 52-1121 ESL English Composition I. Designed to emphasize each students' writing process, the ICW curriculum works to recognize student knowledge and understanding of culture, while exploring the rhetorical purpose of personal narrative and cultural response. Teaching strategies include individualized, conference-based instruction, peer tutorials, grammar and usage review, and academic and digital literacy training. Students attend weekly sessions with an ESL Specialist in the Writing Center.

3 CREDITS

52-1101 Introduction to College Writing

An intensive review in writing, reading, and critical thinking prior to enrolling in 52-1151 Writing and Rhetoric I. Designed to emphasize each students' writing process, the ICW curriculum works to recognize student knowledge and understanding of culture, while exploring the rhetorical purpose of personal narrative and cultural response. Teaching strategies include individualized, conference-based instruction, peer tutorials, grammar and usage review, and academic and digital literacy training. Students attend weekly sessions in the Writing Center.

3 CREDITS

52-1103 SIELI Writing and New Media

Classes are offered in computer-assisted, networked classrooms. Instruction focuses on academic and digital literacy training while helping students to write clear and coherent paragraphs and short essays, recognize and use conventional U.S. academic organizational structures, and increase accuracy in grammatical structures, word choice, and punctuation. Writings center on integration of ideas based on field research and media coverage of the Chicago community and current events. Students attend weekly sessions with an ESL Specialist in the Writing Center.

52-1108 ESL Tutoring in Writing Skills

Tutoring in Writing Skills for students with home/heritage languages other than English. Designates tutoring with an ESL Specialist in the Writing Center.

52-1109 Writing Tutoring: Across the Curriculum

Students signing up for this course will attend one-on-one tutorial sessions for 1 hour per week throughout the semester. Qualified Writing Consultants provide assistance and guidance in writing skills to students of all ability levels and from all majors. Tutorial sessions are student-centered, and content is tailored to the writing needs of each student.

52-1110 Tutoring in Writing Skills

Students signing up for this course will attend one-on-one tutorial sessions for 1 hour per week throughout the semester. Qualified Writing Consultants provide assistance and guidance in writing skills to students of all ability levels and from all majors. Tutorial sessions are student-centered, and content is tailored to the writing needs of each student. (Tutoring in Writing Skills is required for all Introduction to College Writing.)

52-1111 Writing and Rhetoric I - Enhanced

Identical to 52-1151 Writing and Rhetoric I, with respect to course content, Writing and Rhetoric I-Enhanced offers students more curricular support via smaller class size (12), individual teacher-student conferences, and regular time in the computer classrooms. Students are required to attend weekly sessions in the Writing Center.

3 CREDITS

52-1112 Writing and Rhetoric - Enhanced II

Identical to 52-1152 Writing and Rhetoric II, with respect to course content, Writing and Rhetoric II - Enhanced offers students more curricular support via smaller class size (12), individual teacher-student conferences, and regular time in the computer classrooms. Students are required to attend weekly sessions in the Writing Center.

3 CREDITS

52-1121 Writing and Rhetoric I for Non-Native Speakers of English

Writing and Rhetoric I for Non-Native Speakers of English is reserved for students who do not speak English as their first language. Identical to 52-1151 Writing and Rhetoric I, with respect to course content and LAS Core credit, Writing and Rhetoric I offers students with heritage languages other than English curricular support via specialized teaching, smaller class size (12), individual teacher-student conferences, and regular time in the computer classrooms. Students are required to attend weekly sessions with an English as a Second Language (ESL) Specialist in the Writing Center.

3 CREDITS

52-1122 Writing and Rhetoric II for Non-Native Speakers of English

Writing and Rhetoric II for Non-Native Speakers of English is reserved for students who do not speak English as their first language. Identical to 52-1152 Writing and Rhetoric II, with respect to course content and LAS Core credit, Writing and Rhetoric II offers students with heritage languages other than English curricular support via specialized teaching, smaller class size (12), individual teacher-student conferences, and regular time in the computer classrooms (once a week). Students are required to attend weekly sessions with an English as a Second Language (ESL) Specialist in the Writing Center.

3 CREDITS

52-1151 Writing and Rhetoric I

Writing and Rhetoric I helps students understand and refine their own writing processes. Designed to assist students in making connections between their knowledge, cultures, worlds, and the multiple-literacies and discourses of academic, communicative and performing life, the course encourages students to develop their distinctive voices as they learn to make conscious rhetorical decisions. Writing and Rhetoric I connects personal reflection with critical analysis, providing plentiful and varied opportunities for writing, strengthening reading skills, and becoming a member of a writer-reader community.

3 CREDITS

COURSE DESCRIPTIONS

ENGLISH

52-1152 Writing and Rhetoric II

Writing and Rhetoric II helps students use writing to develop and sustain an in-depth personal and intellectual inquiry into a subject of their choosing. The course unfolds in a series of assignments designed to lead students through a continually deepening creative research process that ripens into a written project of considerable length and complexity. Focusing on methodology, rather than specific course theme, students learn to generate worthwhile questions, collect primary data, locate secondary resources, and form original research insights.

3 CREDITS

52-1162 Writing and Rhetoric II- Service Learning

Identical to Writing and Rhetoric II with respect to course content and satisfaction of the LAS Comp II requirement, Writing and Rhetoric II - Service Learning offers students the additional opportunity to engage with real-life issues through a required community service component. Designed with the objective of allowing students a hands-on exploration of civic engagement, this is a 4-credit course with a 15 person cap. Specific sections of the course often focus on a particular cultural issue, such as domestic violence, environmental concerns, poverty, literacy or youth support.

4 CREDITS

52-1200 SIELI Reading and Vocabulary

Instruction focuses on developing effective reading strategies for improving comprehension, building vocabulary, and increasing reading speed. Readings serve as the basis for skills and strategies exercises, class discussions, and response and analysis activities. Students are required to attend weekly sessions with an ESL Specialist in the Writing Center.

52-1202 College Reading for Non-Native Speakers of English

Introduction to College Reading for Non-Native Speakers of English is reserved for students who do not speak English as their first language. An intensive review in writing, reading, and critical thinking prior to enrolling in 52-1121 Writing and Rhetoric I for Non-Native Speakers of English. Designed to emphasize each student's writing process, the ICW curriculum works to recognize student knowledge and understanding of culture, while exploring the rhetorical purpose of personal narrative and cultural response. Teaching strategies include individualized, conference-based instruction, peer tutorials, grammar and usage review, and academic and digital literacy training. Students attend weekly sessions with an English as Second Language (ESL) Specialist in the Writing Center.

3 CREDITS

52-1220 SIELI Listening and Speaking

This course prepares students to communicate successfully in English speaking environments, both academic/professional and social. Instruction focuses on improving listening skills, speaking skills, pronunciation, vocabulary, and the understanding and use

of idioms and everyday speech acts. Students are expected to lead, shape, and share in class discussions based on readings and/or authentic and non-scripted listening materials, which examine a variety of topics in American culture and media. Students attend weekly sessions with an ESL Specialist in the Writing Center.

52-1230 SIELI Culture and Community

Instruction focuses on the processes of culture learning and intercultural communication. Activities include using ethnographic research methods, including observations and interviews, in the Chicago and Columbia arts and media communities. Students leave the class with tools that enable them to continually broaden and deepen their cultural knowledge. Students also visit areas and institutions of cultural importance in Chicago.

52-1300 Tutoring in College Reading

Enrollment for this course is open to all Columbia students. Students enrolled in Introduction to College Reading are required to enroll concurrently for Tutoring in College Reading. Students attend the Reading Center at least one hour per week for individual or small group tutoring related to reading. Students receive help with assignments from their Reading course or reading demands of other courses.

52-1301 Introduction to College Reading

Course is for students who need to improve their reading abilities in order to succeed at Columbia College. Through extensive, guided reading, students improve their reading comprehension skills and strategies. Students read narrative (stories) and expository (informational) texts, improve their abilities to recognize main ideas and supporting details, increase their vocabulary, and learn to take notes on text. Students are required to register concurrently for one hour of tutoring each week in the Reading Center. Students who successfully complete this course register for College Reading the next semester.

3 CREDITS

52-1302 College Reading

Course improves students' abilities to succeed with the wide range of reading that college requires. Students read full-length books and short stories, improve their comprehension of narrative text, and explore interpretations of stories through artistic creation. Students learn several reading and note-taking strategies appropriate for different types of expository (informational) text. Students also learn to conduct library reading research.

3 CREDITS

52-1400 Oral Expression for Non-Native Speakers of English

Oral Expression for Non-Native Speakers of English is reserved for students who do not speak English as their first language. This course addresses specific barriers to effective public speaking for English as a Second Language students, such as stage fright, poor pronunciation/rhythm patterns, and intercultural communication difficulties. The course introduces students to basic principles

ENGLISH

of communication theory and informative, persuasive, and occasional models of public speaking. Instruction focuses on planning, organization, argumentation, delivery and posture, use of gestures and voice, and U.S. academic audience expectations. Oral Expressions for Non-Native Speakers of English meets the LAS Core requirement for Oral Communications. (Requires one hour of tutoring.)

3 CREDITS

52-1401 Oral Expression

Students overcome difficulties they may have in public speaking, such as stage fright and poor diction. Students are made aware of important elements such as delivery and posture, use of gestures, and good grammar. Course introduces students to informative, persuasive, and occasional modes of public speaking and helps students develop well-organized and purposeful speeches.

3 CREDITS

52-1500 Poetry Workshop: Beginning

Through in-class writing exercises, reading of model poems, and discussion of student work, this course encourages students to produce poetry of increasing quality.

3 CREDITS

52-1600 Introduction to Literature

Course introduces students to genres of fiction, drama, and poetry. By studying important works by writers of culturally diverse backgrounds, students gain experience in reading, analyzing, interpreting, and writing about literature. Course establishes connections between literature and other areas of arts and communications.

3 CREDITS

52-1602 Introduction to Poetry

Students study poetry ranging from traditional forms and figures to contemporary experimental forms. Course may include selected significant poems from all major periods. This is primarily a literature course, not a writing workshop.

3 CREDITS

52-1603 Introduction to Creative Nonfiction

A survey class in Creative Nonfiction which will focus on several genres of nonfiction writing: autobiography/memoir, the essay, travel writing, aphorism, prose poetry, biography, etc. This class will introduce students to some of the larger issues in nonfiction and some of the more specific questions that arise within its sub-genres.

3 CREDITS

52-1604 Introduction to Drama

Course examines aspects of drama such as plot, character, structure, and dialogue. Instruction provides an overview of the nature of comedy, tragedy, farce, and melodrama. Students read and discuss plays representing important periods from time of ancient Greeks to the present.

3 CREDITS

52-1606 Introduction to Fiction

An introduction to narrative techniques of literature, course familiarizes students with a variety of significant novels, short novels, and short stories.

3 CREDITS

52-1608 Introduction to the Short Story

Students become familiar with genre of short fiction by reading selection from its beginnings to present. Readings may include works by authors such as Chekhov, Conrad, Kafka, Lessing, Paley, Chopin, O'Connor, Joyce, Ellison, and Carver.

3 CREDITS

52-1642 African-American Cultural Experience in Literature

A cultural studies approach to literature, course shows students the significant contributions African Americans have made to American culture and demonstrates the pervasive influence of African culture on other cultures throughout the world. Course explores African elements in dance, music, writing (fiction and nonfiction), theater, photography, photojournalism, visual arts, film, and athletics and how these elements have influenced African-American literature.

3 CREDITS

52-1643 Examining the African-American Cultural Experience

A cultural studies approach to literature, course establishes connections between African-American culture as explored in African-American literature and Chicago's African-American artistic community. Students study the literature of African-American writers and conduct an ethnographic research project in the Chicago African-American artistic community.

4 CREDITS

52-1670 Mythology and Literature

Course introduces students to ancient mythology and considers how myth addresses issues such as human origins, value systems, and the desire to tell stories. Instruction focuses on the interpretation of symbols of mythological language and the forms and patterns stories take when they use language to express the human spirit.

3 CREDITS

52-1800 Careers in Writing

Introductory course provides students with opportunity to explore various careers available in field of writing. Students investigate job potential, examine demands of various writing professions, and interview professionals who have made writing a career.

3 CREDITS

52-1900 Creative Nonfiction Workshop: Beginning

A beginning class in writing creative nonfiction, a term including many forms, constantly re-imagined, with the personal and lyrical essay at its core. You will boldly combine different elements of shape, texture, and voice to attempt to produce works of literary art, primarily in the essay, and present your work to the rest of the class in a workshop format. You will also begin reading in nonfiction.

3 CREDITS

COURSE DESCRIPTIONS

ENGLISH

52-2500 Poetry Workshop: Intermediate

Through in-class writing exercises, the reading of model poems, and discussion of student work, students are encouraged to produce poetry of greater sophistication. Familiarity with work of notable poets is strongly encouraged.

3 CREDITS

52-2510 Poetry Workshop: Performance

Through in-class writing assignments, performances of their own and other poets' works, theater exercises, critiquing poetry performance videos, and discussions of student work, this course encourages students to produce and perform poetry of increasing quality.

3 CREDITS

52-2610 English Authors: Beowulf to Blake

Course surveys English literature from its beginnings to approximately 1800, with attention to its historical, cultural, and artistic contexts. Instruction focuses on such influential figures as Chaucer, Shakespeare, Donne, Milton, Behn, Astell, Pope, Swift, and Johnson.

3 CREDITS

52-2611 English Authors: Romantics to Contemporary

Course's selected readings range from Blake and the Romantic poets to contemporary figures such as Harold Pinter. Significant writers studied may include Wollstonecraft, Austen, Coleridge, Shelley, Keats, the Brownings, the Brontes, Hardy, Woolf, Yeats, Joyce, and Lawrence.

3 CREDITS

52-2620 American Authors: Through Dickinson

Course examines early history of American literature, including writings by indigenous peoples, explorers, and settlers. Readings may include works by Bradstreet, Wheatley, Franklin, Douglass, Emerson, Occum, Hawthorne, Melville, Harper, Dickinson, and Whitman.

3 CREDITS

52-2621 American Authors: Twentieth Century

Poetry, fiction, and drama in America from approximately 1877 to the present are studied. Significant writers studied may include James, Wharton, Hemingway, Cather, Chesnutt, Hurston, Stevens, Eliot, Faulkner, Welty, Wright, Bellow, and Barth.

3 CREDITS

52-2630 World Literature: to 1660

Course covers major landmarks of world literature from its beginnings to approximately 1660. Literature from the Bible, poetry, and drama by such writers as Homer, Sophocles, Sappho, Dante, Cervantes, and Shakespeare are represented.

3 CREDITS

52-2631 World Literature: Since 1660

Selected readings from world's great literature from approximately 1660 to the present are studied. Wide selection of writers may include Wordsworth, Pirandello, Sand, Beckett, Joyce, Flaubert, Camus, Kafka, and others.

3 CREDITS

52-2634 Topics in Asian Literature

Course explores the literature of one or more East Asian or South Asian country, such as Japan, China, Korea, Vietnam, Thailand, Cambodia, India, or Tibet. Relevant socio-cultural traditions will be discussed along with specific texts. Work will be read in English translation where necessary. Students will write papers and create projects incorporating insights from their reading and discussion. Course is repeatable as topic changes.

3 CREDITS

52-2635 Topics in European Literature

European Literature is a rotating topics course offering students opportunities to study a range of European authors, movements, issues, trends, and periods. Topics may include Contemporary European Novel and East European Poetry. Course can be repeated as the topic changes.

3 CREDITS

52-2636 The Vietnam War in History, Literature and the Arts

The Vietnam War is one of the most studied, documented, and argued about wars in American history. The debate has taken the form of historical inquiries, poetry, novels, film, music, and other arts. The war shaped the experiences of a generation and continues to affect American life and arts. This interdisciplinary course examines the conflict in Southeast Asia through the eyes of journalists, fiction writers, poets, historians, filmmakers, musicians, and other artists.

3 CREDITS

52-2638 Contemporary African Literature

Course represents exploration of contemporary African literature of several genres including poetry, drama, fiction, and non-fiction. Selected readings address topics such as African religion and culture and the impact of colonialism and various liberation movements. Texts may include works by South African poet Dennis Brutus, historian Cheik Anta Diop, dramatist Wole Soyinka, and novelists Aye Kwei Armah and Chinua Achebe.

3 CREDITS

52-2646 Native American Literature

Students read and discuss selected stories, novels, and poems by major Native-American writers and examine ways of looking at the world different from views based on assumptions of white culture. Characteristics of style, imagery, and narrative structure are discussed in connection with Native-American myth, history, and traditions.

3 CREDITS

COURSE DESCRIPTIONS

ENGLISH

FOR PREREQUISITES, SEE COLUM.EDU

52-2647 Asian American Literature

A rotating topics course tracing the emergence and development of Asian American Literature. Course examines the artistic contributions of Asian American authors, and how they have explored issues of concern to Asian Americans. Topics may include Survey of Asian American Literature, Asian American Fiction, Asian American Theatre and Film, or others. Authors studied may include Maxine Hong Kingston, John Okada, Lan Samantha Chang, Philip Kan Gotanda, David Henry Hwang, and Diana Son.

3 CREDITS

52-2650 Introduction to Women's Literature

Survey course engages students in an attempt to isolate and define a distinctly female tradition in literature. Course introduces students to style and content of women's fiction, poetry, drama, and non-fiction.

3 CREDITS

52-2655 Gay & Lesbian/Queer Literature

Course examines LGBTQ literary and cultural traditions in light of key concepts and insights drawn from queer theory. Consideration of writers such as Tony Kushner, Achy Obejas, Stephen McCauley, Judy Grahn, Paul Monette, Audre Lorde, James Baldwin, Rita Mae Brown, and John Rechy. Course may include earlier works such as Cather's *My Antonia* to explore queer themes not always addressed by other approaches to literature.

Course deals with some of the following questions: What is gay and lesbian culture? How is it unique? What kinds of literary images suggest uniqueness? Course focuses on contemporary texts that may include those of Judy Grahn, Paul Monette, Audre Lorde, Rita Mae Brown, and John Rechy. Instruction includes examination of earlier works such as Baldwin's *Giovanni's Room* and Cather's *My Antonia* to discover gay and lesbian themes often ignored or concealed in more traditional textual analyses.

3 CREDITS

52-2660 Introduction to Shakespeare

Course introduces Shakespeare's work to students with little previous exposure. Course requires reading of selected major plays. Students learn about Shakespeare's theater and become familiar with many ideas of the English Renaissance. Readings may include *Romeo and Juliet*, *Hamlet*, and *The Tempest*.

3 CREDITS

52-2665 Dramatic Literature

Series of courses focuses on figures, periods, or movements in dramatic literature. Content includes modern American drama, which surveys twentieth-century American playwrights such as O'Neill, Odets, Heilman, Williams, Miller, Inge, and Hansberry, and experimental drama, which explores the development of experimental theater through figures such as Jarry, Beckett, Stein, Ionesco, Shepard, and Shange. Course is repeatable as topic changes.

3 CREDITS

52-2670 Ancient Mythology

Course surveys myths and epics produced by ancient cultures such as the Sumerians, Babylonians, Assyrians, Egyptians, and Hebrews. The focus is on the stories, mythic structures, and literary and poetic forms of the myths as they symbolically express deep cultural values. Works studied may include the Sumerian Hymn to Inanna, The Egyptian Mysteries, The Epic of Gilgamesh, and the Kaballah.

3 CREDITS

52-2672 The Bible as Literature

Course studies literary qualities of the Bible with attention to its poetic and narrative modes. Instruction examines ways in which Biblical literary forms, themes, and images influence American and European literature.

3 CREDITS

52-2675 Myth, Literature and Film

The courses in this series take a literary approach to the study of enduring mythological archetypes as they appear in literature and film. Rotating course topics include The Goddess, The Lover, The Magician, and The Warrior. Course is repeatable as topic changes.

3 CREDITS

52-2680 Doing Time in America: An Interdisciplinary Approach

In this class, students will explore prison culture in America by examining the history and philosophy of prisons, and the way prisons are portrayed in literature, film, and television, including popular shows such as *Prison Break* and *OZ*. Given America's fascination with crime and the swelling number of incarcerated individuals (over two million in America), the class raises important questions and issues about poverty and privilege, punishment and redemption. Students will discuss the similarities between prisons and various dissimilar institutions (such as colleges) that also have their own language, rituals, and hierarchy. In addition to readings, screenings, and discussions, the class will host guest speakers (such as a prison guard, a former inmate, a public defender, and a prison minister) who work closely with prison populations. Students will read one novel about crime and punishment in America, as well as articles, essays, stories, poems, prison narratives, song lyrics, and excerpts from longer works of both fiction and nonfiction about prisoners and life behind bars, as well as about the culture that surrounds those incarcerated.

3 CREDITS

52-2690 Literature on Film

Class concerns the relationship between written and filmed versions of a story, novel, or play. Course explores how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students acquire a basic vocabulary for discussing literature and film. Instructors may focus on a particular theme, such as the love story, fantasy, or mythology. Works studied have been as diverse as *The Color Purple* by Alice Walker, Shakespeare's *Hamlet*, and *2001: A Space Odyssey* by Arthur C. Clarke.

3 CREDITS

COURSE DESCRIPTIONS

ENGLISH

52-2691 Nonfiction Film As Literature

This class will explore nonfiction films in their relationship to nonfiction literature. What does it mean to speak of films as essays or memoirs or autobiographies? What is the relationship between text and image, fact, truth, and composition in films presenting themselves as nonfictional? We will also consider some nonfiction literature that invokes and plays off film. Filmmakers such as Ross McElwee, Spike Lee, Erroll Morris, Chris Marker, Barbara Hammer, Su Friedrich, Jonathan Caouette, and Spalding Gray will be considered.

3 CREDITS

52-2695 Connections in Literature

Course features rotating topics that explore a particular theme, region, or interdisciplinary approach to literature. Specific topics included in this course are: Journalists as Authors, Literature of Place, Family in Literature, Twentieth-Century Literature of the Environment, Literature of the Vietnam War, and Chicago in Literature. Course is repeatable as topic changes.

3 CREDITS

52-2697 Literary Genres

Series of courses focuses on specific literary genres, sub-genres, or modes. Specific courses include Detective Fiction, American Autobiography, American Short Story, and Magical Realism. Course is repeatable as topic changes.

3 CREDITS

52-2700 Topics in Literature

Series is for new courses that deal with specific topics, themes, or types of literature. Topics that have been offered in past semesters include The Blues as Literature, Literature of the Holocaust, Literature of the Occult, and Sherlock Holmes. Course is repeatable as topic changes.

3 CREDITS

52-2701 The Literature of HIV/AIDS: Service Learning

The Literature of HIV/AIDS: Service Learning explores the subject of HIV/AIDS through a variety of literary texts as well as through involvement in service. Students read and write about poetry, fiction, nonfiction and drama and investigate the different ways in which literature has intervened in representations of HIV/AIDS. Students will also volunteer at community agencies such as Howard Brown Health Center that address issues of awareness, prevention, and the needs of those living with HIV/AIDS. Using an ethnographic approach, students incorporate their own experiences as volunteers into their discussion and writing about the discourses and representations of HIV/AIDS.

4 CREDITS

52-2707 Spike Lee and August Wilson

This course examines the relationship between the written and filmed versions of a story, novel, or play. The course will explore how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students will acquire a basic vocabulary for discussing literature and film. African-American themes regarding socio-historical context, aesthetics, and critical theory will be examined. The course establishes connections between literature and other areas of arts and communications.

3 CREDITS

52-2708 Science Fiction

Course explores the emergence of science fiction, especially from the late nineteenth century to the present, with some attention to the cultural and historical issues that shaped its development. The relationships among literary, film, and other expressions of science fiction will also be considered.

3 CREDITS

52-2712 Blues as Literature

Course reviews historical definitions of blues and explores how various literary and cinematic genres employ blues' elements to create art. While studying different types of blues and blues literature, students will understand how blues is increasingly called into service as a critical tool. Bukka White, Son House, Robert Johnson, Charles Patton, Memphis Minnie, Victoria Spivey, Willie Dixon, Bessie Smith, Muddy Waters, Richard Wright, Gwendolyn Brooks, John Edgar Wideman, Ann Petry, and Willard Motley are among the literati studied in this course.

3 CREDITS

52-2717 Singleton & Hughes

This course examines the relationship between the written and filmed versions of a story, novel, play, or poetry. The course will explore how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students will acquire a basic vocabulary for discussing literature and film. African American themes regarding socio-historical context, aesthetics, and critical theory will be examined. The course establishes connections between literature and other areas of arts and communications.

3 CREDITS

52-2719 Fantasy Literature

The course will examine the works of J.R.R. Tolkien, focusing on their thematic structure, stylistic features, and rhetorical strategies. It will analyze their relationship to the Fantasy Literature which preceded and succeeded them and the context of the socio-political milieu in which they were written. It will also explore the interpretation of the texts, especially *The Lord of the Rings*, in their post-publication manifestations in the various media.

3 CREDITS

COURSE DESCRIPTIONS

ENGLISH

FOR PREREQUISITES, SEE COLUM.EDU

52-2725J Zombies in Popular Media

This course explores the history, significance, and representation of the zombie as a figure in horror and fantasy texts. Instruction follows an intense schedule, using critical theory and source media (literature, comics, and films) to spur discussion and exploration of the figure's many incarnations. Daily assignments focus on reflection and commentary, while final projects foster thoughtful connections between student disciplines and the figure of the zombie.

3 CREDITS

52-2751 Literature and Visual Culture

This course introduces students to a broad range of approaches to visual texts and written literature. Students will learn how visual, cultural, and literary theories enable them to create different interpretive strategies in their approaches to specific texts. Critical concepts studied may include subjectivity, the gaze, (re) presentation, gendered bodies, the practice of everyday life, the posthuman. The class will emphasize students' critical writing as a creative process.

3 CREDITS

52-2753 Literature and the Culture of Cyberspace

Students consider representations of cyberspace in literature and explore themes such as cyberspace and postmodernism; virtual reality; the posthuman; and definitions of space, time, and identity. Authors studied may include William Gibson, Jeanette Winterson, Shelley Jackson, Michael Joyce, and Stuart Moulthrop.

3 CREDITS

52-2801 Writing for the Workplace

This course is a workshop and seminar in which students practice forms of writing that are common in professional contexts. Examples include business correspondence, job application materials, proposals, and reports. Other communication and collaboration practices that occur in the workplace may also be covered, such as group work and oral presentation. The course will teach students to consider audience, purpose, document design, and language use in all the texts they produce.

3 CREDITS

52-2803 Literary Magazine Production: South Loop Review

3 CREDITS

52-2809 Introduction to Writing Satire and Parody

Course presents an in-depth analysis of twentieth-century satire and parody from several disciplines, including works written for film, television, print media, and fiction. Students write short comedic pieces that exemplify the various types of satire and parody covered in the course. Over the first eight weeks, students deconstruct many different genres to create original works that celebrate these source materials. The last seven weeks of the course revolve around the creation of a full-length script for an original parody of satire.

3 CREDITS

52-2814 Writing Comedy

Course provides overview of various aspects of writing comic prose, including writing for growing field of business humor. Students learn how to structure the comedic scene and are introduced to various comedic forms, including parody and satiric humor.

3 CREDITS

52-2816 Reviewing the Arts

Students are introduced to fundamental critical skills necessary for a sensitive reading of works in different art forms such as drama, fiction, painting, photography, and cinema. Students write reviews of concerts, plays, films, and gallery exhibitions and try to produce writing of publishable quality.

4 CREDITS

52-2832 Creative Non-Fiction: Journal Writing

Course offers students structured exploration of journal writing techniques. Students develop journal writing as a powerful means of self-exploration and self-expression. Course also examines ways personal writing can become public writing within genre of creative nonfiction.

3 CREDITS

52-2833 Creative Non-Fiction: Writing Theory

Course is designed for students who are interested in writing critical, academic non-fiction. Content examines how the theorizing of writing by writers and philosophers has changed our perception not only of the act of writing, but also our identities as subjects of language.

3 CREDITS

52-2834 Creative Non-Fiction: Writing Memoir

This course will focus on writing memoir, a sub-genre of Creative Nonfiction. Class will be exposed to a variety of readings and will develop greater understanding and appreciation of memoir as a form of Creative Nonfiction writing. Creative techniques for writing and crafting memoir, including approach and selecting a topic, research, organization, and stylistic and creative concerns, will be explored. Students will also become familiar with how to pursue publishing their work.

3 CREDITS

52-2835 Creative Non-Fiction: Queer Writings

This is a creative nonfiction writing workshop developing themes related to gender issues. Students read and write creative nonfiction material focusing on gay, lesbian, bisexual, and transgender material.

3 CREDITS

52-2836 Creative Non-Fiction: Travel & Food Writing

Students would read and critique travel and food writing, be required to write short essays and reviews in both subjects, and select one of the two areas for a final, more in-depth paper/project. Students would study the language, style, elements, and forms specific to writing in various genres (reviews, essays, guides, creative nonfiction, etc.), that focus on the subject.

3 CREDITS

COURSE DESCRIPTIONS

ENGLISH

52-2844 Creative Nonfiction: Writing Memoir II

This class will focus on an advanced level of writing memoir as a sub-genre of Creative Nonfiction. This class will build on the level one memoir class, with students expected to expand the range and sophistication of their work. Students will research, re-envision and expand upon theme and form in memoir. Students will read memoirs and develop a critical discourse and understanding of memoir as a narrative form. Students will investigate the various placements of the memoir form in the literary marketplace.

3 CREDITS

52-2900 Creative Nonfiction Workshop: Intermediate

Intermediate class in writing creative nonfiction. This class will build on the introductory workshop, with students expected to expand the range and sophistication of their work. Students will read works of nonfiction and present their work to the rest of the class in a workshop format.

3 CREDITS

52-2910 Form and Theory of Nonfiction

3 CREDITS

52-3100 Writing Center Theory and Practice

Course covers basics of peer tutoring in writing skills. Emphasis is on developing skills in the following areas: 1) peer tutoring techniques and interpersonal communication, 2) writing process-critical analysis, 3) error identification-grammar and punctuation, 4) writing across the curriculum. Students often begin peer tutoring early in the semester, and the dynamics of the sessions are analyzed and discussed in class. This is a hands-on course, combining Writing Center theory and practice. Successful students of this course tutor their peers in Columbia's Writing Center.

3 CREDITS

52-3500 Poetry Workshop: Advanced

Students are encouraged to write poetry of the very highest quality. Workshop format makes use of in-class writing exercises and discussions of student work. Students become familiar with a wide range of models and formal strategies.

3 CREDITS

52-3510 Poetics

Craft and process course combines the writing of poetry by advanced students with the study of theory and poetics. As the result of reading works of criticism as well as poems that have been influenced by such critical inquiry, students are able to examine and articulate their own craft.

3 CREDITS

52-3520 Undergraduate Thesis Development Seminar

Capstone course for Poetry majors focuses on the writing, revisions, and compilation of a chapbook-length poetry manuscript suitable for publication or submission for a graduate school application.

3 CREDITS

52-3603 Readings in Nonfiction

The Readings in Nonfiction Literature class is designed to explore a variety of subjects in nonfiction, and topics of classes offered might include readings in the essay, twentieth century nonfiction, feminist readings in nonfiction, queer nonfiction, graphic novel memoirs, single or double author courses (Baldwin's Essays, or Montaigne and Bacon), etc. The class will change from semester to semester. The class will explore what makes a work of nonfiction specific to its genre and how writers establish their voices in nonfiction.

3 CREDITS

52-3610 British Topics in the Novel

Rotating topics course examines origins and development of the novel in British, American, World, Postcolonial, or other contexts. Consideration of narrative form and style in light of related historical, aesthetic, and cultural factors. Course is repeatable as topic changes.

Series of courses examines origins and development of the British Novel. Eighteenth Century course may focus on Behn, Defoe, Richardson, Fielding, Smollett, Sterne, Burney, and others. Nineteenth Century course may cover Austen, the Brontes, Dickens, Trollope, Eliot, Hardy, and others. Modern course surveys major British novelists during modernist period from 1900 to 1945 and may include works by Conrad, Lawrence, Joyce, Forster, Woolf, Bowen, and Greene. Course is repeatable as topic changes.

3 CREDITS

52-3620 American Novel

Series of courses surveys developments in the American novel. Nineteenth-century survey includes writers such as Hawthorne, Melville, Twain, Wilson, James, Howells, and Crane. Modern survey includes significant novels by authors such as Dreiser, Fitzgerald, Hemingway, Faulkner, Hurston, Steinbeck, Wharton, Cather, and Wright. Contemporary course focuses on writers such as Rosellen Brown, Russell Banks, Toni Morrison, Don DeLillo, and others. Course is repeatable as topic changes.

3 CREDITS

52-3642 African American Literature

Series of courses focuses on African-American literature. African-American Women Writers examines figures such as Harriet Wilson, Frances Harper, Nella Larsen, Zora Neale Hurston, Ann Petry, Toni Morrison, and Terry McMillan. African-American Novel examines novelists such as James Weldon Johnson, Richard Wright, James Baldwin, Toni Morrison, Ralph Ellison, and Zora Neale Hurston. Course is repeatable as topic changes.

3 CREDITS

COURSE DESCRIPTIONS

ENGLISH

FOR PREREQUISITES, SEE COLUM.EDU

52-3643 Issues in African and African American Studies

Course offers focused, in-depth study of a significant issue or issues in African and African-American literary and cultural production. Students will read, discuss, research, and write about the issues. Course includes readings in theory as well as literature and may include examples from disciplines such as art, film, and music. Representing the African in the New World focuses on such writers as Houston Baker, Jacques Derrida, Brenda Dixon Gottschild, Toni Morrison, and others. Course is repeatable as topic changes.

3 CREDITS

52-3645 Slave Narrative as Documentary

Course examines literary and cinematic traditions in which slave narratives and African-American documentary film share rhetorical, artistic and political purposes. Course demonstrates how slave narratives and documentary film functioned at the forefronts of the 20th century socio-cultural activism for the redress of inequalities. Through written text and cinema-graphic arguments, the course explores how slave narratives served as analogs to American literary conventions and how documentary films continue to inform popular and critical literary texts and images. This course is a critical research course that informs and supports the goals and objectives of Writing & Rhetoric I and II foundational courses within the English Department.

3 CREDITS

52-3646 Contemporary Native-American Novel

Course explores several important novels published since 1965 by Native-American writers. These writers employ fresh approaches in contrast to traditional linearity of novel form. Readings include works by such writers as Sherman Alexie, N. Scott Momaday, James Welch, Louise Erdrich, Leslie Marmon Silko, Gerald Vizenor, Linda Hogan, and Paula Gunn Allen.

3 CREDITS

52-3660 Shakespeare

Series of courses examines Shakespeare's works in their literary, historical, and artistic contexts. Shakespeare: Tragedies may include Hamlet, Othello, King Lear, and Macbeth. Shakespeare: Comedies may include The Comedy of Errors, Twelfth Night, Measure for Measure, and The Tempest. Shakespeare: Histories focuses on Shakespeare's dramatization of English history from Richard II to Richard III. Shakespeare: Political Plays considers some histories and plays such as Julius Caesar and Coriolanus. Course is repeatable as topic changes.

3 CREDITS

52-3670 Romantic Poets

Blake, Coleridge, Wordsworth, Keats, Shelley, and Byron receive attention in study of major Romantic poets. Students examine major complete works by these important figures and may look at portions of longer works such as The Prelude and Don Juan.

3 CREDITS

52-3671 Modern British and American Poetry

The work of Gerard Manley Hopkins, W.B. Yeats, Ezra Pound, T.S. Eliot, Robert Frost, Langston Hughes, Marianne Moore, William Carlos Williams, Wallace Stevens, W.H. Auden, and others is read in this survey of the Modernist period, 1900-1945. The course also provides an introduction to Postmodernism.

3 CREDITS

52-3672 Contemporary American Poetry

Works of poets such as Roethke, Ginsberg, Plath, Lowell, Ashbery, Rich, Creeley, Bly, Baraka, Brooks, and others are read and discussed in survey of post-modernist period, 1945 to present. Course also examines rise of important movements such as projectivism, the Beats, the New York School, Confessional Poetry, Surrealism, Feminism, the New Formalism, and Multiculturalism.

3 CREDITS

52-3675 Poetry and Jazz

This class will explore ways in which the creative impulses and procedures of jazz music of intense emotion, imagination (intuitively structured improvisation), and energy (fresh, vital rhythms and instrumental colors) have inspired and intensified modern poetry. We will listen to jazz on record, read examples of poetry inspired by jazz, discuss their common social and cultural contexts, and discover how music may influence poetry's subject, language, sound, and form. No previous knowledge of jazz is required for this course.

3 CREDITS

52-3690 British Authors Seminar in Literature

Advanced study focusing on selected writers, issues, trends, or movements in literature. Course may address American, British, and / or world literatures. Course repeatable as topic changes. Advanced, intensive study, this course focuses on study of one, two, or three major British writers. Course may include studies of such authors as Lawrence, Joyce, Shaw, Austen, Donne, Eliot, Woolf, Milton, Chaucer, and Dickens.

3 CREDITS

52-3695 American Authors Seminar

Advanced, intensive study, this course treats one, two, or three major American writers. Course may include studies in Twain and Chesnut, Twain and James, Hemingway and Faulkner, Hawthorne and Melville, Morrison and Hurston, Erdrich and Welch, Cather and Wharton, Baldwin and Wright, or others.

3 CREDITS

52-3755 Literature and Gaming

Students explore how game play and game design foster intersections between literary and technological approaches to representing human experience. Course may address theories of representation and simulation, relationships between print and digital cultures, and the implications of digital media for literary interpretation. Emphasis on collaborative student projects built around selected literary texts. Technology/gaming background not required, although students should have basic computer literacy. Course theme may change from term to term. Course repeatable as theme changes.

3 CREDITS

COURSE DESCRIPTIONS

ENGLISH

52-3798 Independent Project: Literature

An independent project is designed by the student, with approval of supervising faculty member, to study an area not available in the curriculum. Prior to registration, student must submit written proposal that outlines the project.

1-6 CREDITS

52-3801 Writing for New Media

Students produce and collaborate on new media projects with an emphasis on writing for online environments. Course addresses strategies and technologies used for new media composition as well as the cultural factors which shape new media communications. Issues covered may include the relationship between print and digital culture, content licensing, perspectives on authorship, and the various uses of digital text. No prior experience in new media technology is required.

3 CREDITS

52-3803 Publishers and Writers Seminar

Course explores the business of writing for publication while students polish manuscripts for submission. Students develop articles, essays, and reports while dealing with a variety of such publishing structures as newsletters, corporate reports, and memos.

3 CREDITS

52-3804 Writing, Language, and Culture Seminar

In this course, students will study issues surrounding language, writing, and representation, and produce substantial, complex writing and research projects as they work to build skills in research, prose style, editing, and design. Topics will include public debates such as the "English Only" movement and the politics of immigration, Ebonics and language education, the effects of media representations in public health, or the influence of digital culture on writing and literacy. Overall, the course heightens student awareness of the power of writing and representation to shape the way we produce and are produced by the world around us.

3 CREDITS

52-3888 Internship: Professional Writing

Internships provide advanced students with the opportunity to gain work experience in a professional writing-related area of concentration or interest while receiving academic credit toward their degrees.

1-6 CREDITS

52-3898 Independent Project: English

An independent project is designed by the student, with approval of supervising faculty member, to study an area not available in the curriculum. Prior to registration, student must submit written proposal that outlines the project.

1-6 CREDITS

52-3900 Creative Nonfiction Workshop: Advanced

An advanced class in writing creative nonfiction. This class will build on the intermediate workshop, with students expected to have attained a certain mastery in the writing of nonfiction. Students will read works of nonfiction and participate in presenting their work to the rest of the class in a workshop format.

3 CREDITS

52-3901 Form and Theory of Nonfiction

A class in the craft and theory of different forms of creative nonfiction. Students might write autobiographical essays, journals, prose poetry, letters, biographical pieces, and experimental kinds of prose that are hybrids, or invented forms. The class may also focus on a certain kind of nonfiction writing, such as writing queer nonfiction, or the experimental essay. Some of this work will be discussed in the workshop format. Students will also read different theoretical works that discuss the nature of nonfiction literature.

3 CREDITS

52-3920 Nonfiction Workshop: Thesis

3 CREDITS

52-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 CREDITS

52-4502 Literary Magazine Editing: Columbia Poetry Review

Course teaches students basic principles of literary magazine editing. Students act as editors, readers, and assistants for the English Department's award-winning poetry annual Columbia Poetry Review, learning the fundamentals of editorial selection. This includes the processing and managing of submissions, editorial discussions of submitted material, editorial correspondence (rejections and acceptances), ordering of the final manuscript, and preparation of the electronic manuscript for typesetting.

3 CREDITS

ENGLISH

52-4503 Literary Magazine Production: Columbia Poetry Review

Course teaches students basic principles of magazine production. Students act as editors and assistants for the poetry annual Columbia Poetry Review, learning the fundamentals of editorial selection, copyediting, proofreading, design, production, and distribution.

3 CREDITS

52-4531 Craft Seminar

Rotating topics craft class. Students read literature of specific periods and movements in order to generate poetry (and hybrid writing forms) based on these reading assignments. Craft Seminars that have been offered in past semesters include Poetry Translation, Hybrid Poetics, and Literary College.

3 CREDITS

52-4671 Modern British and American Poetry

The work of Gerard Manley Hopkins, W.B. Yeats, Ezra Pound, T.S. Eliot, Robert Frost, Langston Hughes, Marianne Moore, William Carlos Williams, Wallace Stevens, W.H. Auden, and others is read in this survey of the Modernist period, 1900-1945. The course also provides an introduction to Postmodernism.

3 CREDITS

52-4690 Seminar in Literature

Students in this advanced seminar will study a selected author or group of authors in depth. Course is repeatable as topic changes.

3 CREDITS

FICTION WRITING

RANDY ALBERS, CHAIRPERSON

Welcome to the largest and most exciting creative writing program in the country—the Fiction Writing Department at Columbia College Chicago! Here, we seek to prepare students for independent work as writers of literary and genre fiction, creative nonfiction, plays, and electronic applications, as well as for careers in teaching and teaching-related professions.

The department offers a BA and BFA in Fiction Writing (with specializations in fiction, creative nonfiction, playwriting, publishing, electronic applications, and teaching), and a BA and BFA in Playwriting, along with graduate MFA in Creative Writing—Fiction, MA in the Teaching of Writing, and Combined Degree programs. It also offers an undergraduate minor in Fiction Writing, as well as interdisciplinary minors in Creative Nonfiction and in Playwriting.

With an exceptionally wide and comprehensive range of classes, the Fiction Writing Department features the acclaimed Story Workshop® method in sequenced core fiction and nonfiction classes, along with a variety of other complementary approaches in two other strands designed to achieve both depth and breadth to students' education. These courses enable students to discover the power of their own voices and foster the development of skills and capabilities crucial to success in any professional endeavor. Graduates of the fiction writing program are publishing widely in a variety of genres and forms; and among them are winners of the National Book Award, the Nelson Algren Award, the Midland Society of Authors Award, Columbia University Scholastic Press Association awards, and many others.

In addition, alumni are competing successfully in today's job market, which places a premium on individuals with excellent oral and written communication skills who also bring heightened creativity and imaginative problem-solving capacities to their chosen career paths. Graduates work in a wide variety of professions, including teaching, writing for media, journalism, theater, management, computer applications, advertising, law, medicine, speech writing, grant writing, and many others. Each year, Career Night brings back alumni who speak about the many ways in which the skills that they gained in Story Workshop and other Fiction Writing Department classes enabled them to get and advance in an array of jobs.

The Story Workshop approach, originated by former chair John Schultz, differs from the approaches of most other colleges and universities by being a dynamic, highly interactive, process-based method that draws fully upon students' diverse backgrounds and experiences. Emphasizing permission for and development of each student's unique voice and story content, the Story Workshop approach enables students to tap into their creative potential as they explore the interrelated processes of reading, listening, perceiving, experiencing, oral telling, critical thinking, creative problem solving, and writing—all in an intimate, small-group setting that stresses close individual attention and positive feedback from faculty. The intensive training offered in the core sequence is complemented by process-and-technique Critical Reading and Writing courses designed to broaden students' understanding of their own reading and writing processes and

of the tradition in which they work, as well as by Specialty Writing courses that encourage applications of fiction writing skills in genre fiction, script forms, freelancing, and a variety of other areas necessary to competing successfully in the work world. Writers interested in teaching can be recommended for training at tutors in the department's Story Workshop tutoring and outreach teaching programs. Exciting internship possibilities are also available and encouraged for all Fiction Writing and Playwriting majors.

Playwriting students undertake work in sequenced core classes leading to the development of full-length plays and to the enhancement of skills useful in a variety of professions. In this unique interdisciplinary and highly integrated program, playwriting majors bring together Fiction Writing Department courses in writing and in the study of processes used by successful playwrights with Theater Department courses emphasizing theatrical and historical elements of performance. Graduates of the playwriting program are prepared to see their work produced in Chicago's thriving theater community and to undertake theater-related jobs and other professions where script or presentation skills are at a premium, including writing for electronic media, creative and business-related video production, community-based teaching, work with nonprofit organizations, and many others.

Along with courses on campus, the Fiction Writing Department offers exciting learning opportunities for study abroad in Prague, Florence, and Bath, England. Students also may also apply for our Semester in L.A. Program, run in conjunction with the Film Department's Adaptation program.

Recommended students work on the annual anthology of student work, *Hair Trigger*, selected by three different national organizations over the years as the top collection of student writing in the country, or on *F Magazine*, the department's nationally distributed literary magazine devoted primarily to novels in progress. Many other locally and nationally distributed magazines and journals have originated in the Fiction Writing Department, and students and alums have founded numerous reading series that are presently active throughout the city.

Throughout the year, the department sponsors an extensive array of public programming adding vitality to the thriving literary scene in Chicago. The renowned Story Week Festival of Writers brings writers, agents, editors, and publishers to the city to join students and faculty for readings, Conversation with the Author sessions, panels, performances, and special words-and-music events. In addition, the Fiction Writing Department collaborates with the English and Journalism Departments to present Creative Nonfiction Week each fall. Class visits by writers, playwrights, performers, editors, and other literary types round out students' exciting and stimulating educational experience in the Fiction Writing Department.

Randy Albers
Chairperson, Fiction Writing

PROGRAM DESCRIPTIONS

FICTION WRITING

BACHELOR OF FINE ARTS IN FICTION WRITING

The Bachelor of Fine Arts in Fiction Writing is a natural extension of the Bachelor of Arts program, which may be seen as the foundation upon which the more rigorous BFA is constructed. The BFA program includes specializations in Fiction, Creative Nonfiction, Playwriting, Electronic Applications, Publishing, and Story Workshop®Teaching. The BFA program reflects the kind of work in which many of our students are already engaged, while retaining the crucial component of an enlightened liberal arts education that all writers must possess. In addition to requiring extra coursework in core fiction and creative nonfiction, students apply that training in a more concentrated way by selecting from specialization. A service learning or internship component is required, and students choose between two capstone courses that provide a culminating experience leading to products (a portfolio of creative work or a teaching journal/essay) with specific career outcomes. This degree prepares students who anticipate entering graduate school in creative writing and encourages even more vigorous development and application for those seeking employment in writing-related professions. Finally, through a variety of recommended courses in other departments, this program provides solid, focused pathways for students to extend their applications of training in fiction writing and to explore interdisciplinary possibilities.

INTERDISCIPLINARY BACHELOR OF FINE ARTS IN PLAYWRITING

The Bachelor of Fine Arts in Playwriting is jointly offered by the departments of Fiction Writing and Theater and is structured to provide an intensive study of the art and discipline of writing for the theater. This interdisciplinary major combines the quality of writing practice found in the Fiction Writing Department with the hands-on, collaborative approach to theater practiced in the Theater Department. An application and interview process is required of all students who wish to be accepted into the BFA in Playwriting. Students accepted into the program will take an intensive series of courses in writing practice with an emphasis on developing an individual voice as a writer. Courses in dramatic and literary theory will put student writing in a wider context. Courses in theater practice will immerse students in the group effort required of theater production. In addition, students will choose electives that focus learning in a specific application of playwriting in consultation with an advisor. Opportunities for staged readings and workshop productions provide a public forum for student writing. Through advanced capstone classes and a reflective portfolio process, the BFA student is provided with the opportunity to synthesize this learning in preparation for a career in professional theater and/or study at the graduate level.

BFA students are expected to participate in opportunities provided for the public presentation of their writing and must maintain a portfolio that charts their growth and accomplishments. Faculty will meet regularly with the student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and show continued development as playwrights in order to continue in the program.

BACHELOR OF ARTS IN FICTION WRITING

The Fiction Writing Department offers a four-year writing program leading to a Bachelor of Arts in Fiction Writing. The program is structured around the nationally acclaimed Story Workshop®method of teaching writing, originated and developed by the department's former chairperson, John Schultz. The Story Workshop courses teach the writing of fiction and creative nonfiction. The department also offers a variety of critical reading and writing classes, as well as elective specialty writing courses such as science fiction, writing for children, creative nonfiction, playwriting, and publishing on a level and scope unequalled in undergraduate programs. Columbia writing graduates have published widely in all of these areas and possess training enabling them to obtain jobs in a broad range of communications-related fields.

The sequence of core workshops includes Fiction Writing I, Fiction Writing II, Prose Forms I, and Fiction Writing Advanced. Fiction Writing Advanced is repeatable for credit.

The Fiction Writing Department also offers a post-baccalaureate certificate of major, as well as a minor in Fiction Writing and interdisciplinary minors in Playwriting and Creative Nonfiction.

INTERDISCIPLINARY BACHELOR OF ARTS IN PLAYWRITING

The Bachelor of Arts in Playwriting is jointly offered by the Fiction Writing and Theater departments. This interdisciplinary major combines the quality of writing practice found in the Fiction Writing Department with the hands-on, collaborative approach to theater practiced in the Theater Department. Students are immersed in the business of writing for theater with an emphasis on developing an individual voice that must be integrated into the group effort required of theater production. Students take classes in writing practice, theater performance, and dramatic theory as the core of the major. In addition, students choose electives that focus learning in a specific application of playwriting. Electives are selected in consultation with an advisor. Opportunities for staged readings and workshop productions provide a public forum for student writing.

Upon graduation, students will have developed a body of work that has been tested in the laboratory of live theater. This work can be submitted confidently for admission to graduate school or for seeking productions in professional theaters.

PROGRAM DESCRIPTIONS

FICTION WRITING

FOR PREREQUISITES, SEE COLUM.EDU

Minor in Fiction Writing

The minor in Fiction Writing is designed to allow students to combine their major fields of study with a sequence of writing courses that will improve reading, writing, listening, speaking, and creative problem-solving skills. The minor in Fiction Writing is of interest to students who realize the great importance of writing in all arts and media disciplines, as well as most careers. Fiction Writing II carries writing-intensive credit for the College's composition requirement.

Interdisciplinary Minor in Playwriting

The goal of the Interdisciplinary Minor in Playwriting is to provide students with a comprehensive opportunity to broaden their skills in writing for the stage and media performance modes. Students in this program will develop the requisite skills for both long and short forms of stage writing, and for adaptation of fictional works to script forms. Through elective choices, students may further develop their performance writing or build skills in theatrical performance or collaboration. The range of writing and performance experiences will enhance the student's professional marketability in the related fields of stage and media advertising, public relations, and other fields where creative problem solving, script forms, and verbal presentation skills come into play.

Interdisciplinary Minor in Creative Nonfiction

The Fiction Writing, English, and Journalism departments' Interdisciplinary Minor in Creative Nonfiction offers students an exciting avenue to improving oral, written, and creative problem-solving skills as well as a means to enhance the development of the work in the arts and media majors at Columbia. The combination of analytical, research, poetic, fictional, and journalistic techniques used to produce creative nonfiction offers a powerful means of communicating more effectively in a wide range of arts and media-related writing. Students who possess strong creative nonfiction skills, along with a major interest in another field, increase their chances of competing successfully in the work world after graduation.

FICTION WRITING

55-1100 Introduction to Fiction Writing

This course is intended for entering freshmen who have an interest in fiction writing. Students write and read fiction and become acquainted with story and basic techniques of storytelling in various media such as film, theater, and oral storytelling. Course prepares a sound foundation for Fiction Writing I. (Course is not required for entrance into Fiction Writing I and does not count toward the major.)

3 CREDITS

55-1101 Fiction Writing I

Fiction I is the first course in the core sequence. Emphasizing the dynamic relationship between individual students, the workshop director, and the class, the Story Workshop method is employed to allow students to move at their own pace in developing perceptual, technical, and imaginative abilities in fiction writing. No prerequisites, though either Introduction to Fiction Writing or English Composition are helpful.

4 CREDITS

55-1200 CRW: Fiction Writers I

This course develops writers' approach to reading and to writing about literature being read as an integral, dynamic part of the writers' process, development, and career. Journals and other writings by such authors as D.H. Lawrence, Richard Wright, and Virginia Woolf are used as examples of how writers read and write about what they read in order to learn to develop dimensions of their own fiction and to become aware of their uniqueness and commonality with other writers' efforts. Manuscripts and notes of famous works may be used to show writers' processes and development.

4 CREDITS

55-1305 Story in Fiction and Film

Fiction has been an important source for cinematic storytelling since its earliest incarnations. This class critically explores the elements of fiction writing as they are translated on film: voice, point of view, dialogue, scene, structure, and other fictional forms. Students will view films, read fictional excerpts, discuss techniques, and hear speakers, studying how these elements can be used to heighten their own stories. This course will be helpful for students interested in studying fiction, film, and other arts and media disciplines.

3 CREDITS

55-1306 Story in Fiction and Film: International

Fiction has been an important source for cinematic storytelling since its earliest incarnations. This class critically explores the elements of fiction writing as they are translated to film with an emphasis on foreign and international stories: voice, point of view, dialogue, scene, structure, and other fictional forms. Students will view films, read fictional excerpts, discuss techniques, and hear speakers, studying how these elements can be used to heighten their own stories. This course will be helpful for students interested in studying fiction, film, and other arts and media disciplines.

3 CREDITS

55-1307J The Radio Narrative - Tell Your Story

The Radio Narrative has become a major force in radio creativity mainly through the work of writers, storytellers, and memoir artists producing work for National Public Radio International and other independent radio/audio venues. This course will focus on the craft of writing and producing effective radio narratives with emphasis on writing for the ear, sound usage, and basic sound and spoken word audio editing. Each student will produce a completed radio narrative, working from an already written piece (redrafting it for broadcast writing) or writing an entirely new work. This course will progress as a workshop focusing on story development, writing, and basic radio/audio production.

1 CREDIT

55-1330 Tutoring Fiction Writing Skills

Tutorial program addresses basic skills in grammar and punctuation, fiction writing, rewriting, editing, journal writing, organization, and more. Story Workshop Tutorial Program is designed for students concurrently enrolled in Fiction Writing Workshop, Prose Forms, Critical Reading and Writing, and Specialty Writing classes. Many students find one-on-one attention of a tutor, who is an advanced writing student, gives their writing added energy and clarity and helps them make valuable discoveries.

1-2 CREDITS

55-3088 Internship: Fiction Writing

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

1-4 CREDITS

55-3090 Independent Project: Fiction Writing

An independent project is designed by the student, with approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project. Course is intended generally for upper-level students.

1-4 CREDITS

55-3300 Writer's Portfolio

In this course students develop and build a writing portfolio that showcases strong examples of their writing done in Fiction Writing Department classes and elsewhere to present for possible employment or application to graduate school. Students will learn about professional portfolio presentation and the role portfolios play in persuading employers and graduate-admission committees in the fields of writing. Students will rewrite pieces of their own writing, including a range of various writing forms that are key to a successful portfolio and that they wish to include in their final portfolio project. Examples could include cover letters, letters of inquiry, research on publishing markets, stories, and essays. Additional forms may include resumes, clips of feature writing, writing for media, advertising, scripts, business, and other forms of writing that show the student's writing strengths. It is open to all students and is a capstone course for the BFA in Fiction Writing degree.

4 CREDITS

COURSE DESCRIPTIONS

FICTION WRITING

55-3301 Writers Reading the Tradition

Writers Reading the Tradition is a lecture and discussion class devoted to reading the historic overview of fiction writing and fiction writers reflecting on the novels and short stories of other writers. Students will come to understand the times and storytelling traditions that influenced such writers as Miguel de Cervantes (Don Quixote), Henry Fielding (Tom Jones), Jane Austen (Pride and Prejudice), Gustave Flaubert (Madame Bovary), and Charles Dickens (Great Expectations), as well as writers reflecting upon other writers such as Jonathan Swift, Henry James, D.H. Lawrence, James Baldwin, and Dorothy Van Ghent. In particular, students will reflect on the writing canon to understand that they are writing out of a strong historical tradition of story development.

4 CREDITS

55-4101 Fiction Writing I

Fiction I is the first course in the core sequence. Emphasizing the dynamic relationship between individual students, the workshop director, and the class, the Story Workshop method is employed to allow students to move at their own pace in developing perceptual, technical, and imaginative abilities in fiction writing. No prerequisites, though either Introduction to Fiction Writing or English Composition are helpful.

4 CREDITS

55-4102 Fiction Writing II

Fiction Writing II is the second course in the core curriculum for the Fiction Writing major. This course continues the development of perceptual and technical abilities begun in Fiction Writing I, concentrating on point of view, structure, and parody of form. Fiction II is organized along principles of parodying structure and style of literary models while encouraging students to develop their own material, both in major parody assignments and in other writings.

4 CREDITS

55-4104 Prose Forms

Prose Forms is the third course in the core sequence. Aimed toward producing publishable works, this practical exploration uses Story Workshop basic forms and sense-of-address approaches to creative nonfiction, technical, expository, and persuasive writing, thereby exposing students to the kinds of writing generally useful in finding employment in arts and media fields where writing skills are essential to advancement. Course is also designed to heighten students' sense of forms and structure in preparation for Fiction Writing: Advanced. Strong emphasis is placed on using the identified basic forms in fiction writing and in exposition.

4 CREDITS

55-4105 Advanced Prose Forms

Sophisticated Story Workshop basic forms and sense-of-address techniques are used to advance students' development of prose forms and publishable creative nonfiction.

4 CREDITS

55-4106 Fiction Writing: Advanced

Fiction Writing: Advanced is the fourth course in the core sequence. It uses the Story Workshop approach to develop facets of writing short fiction and novels. Students intensively explore new fictional possibilities as well as have the option of continuing to develop strong writing material from previous classes. Workshop may have an emphasis on point of view and/or rewriting. This course is repeatable.

4 CREDITS

55-4106PR Fiction Writing: Advanced

Fiction Writing: Advanced is the fourth course in the core sequence. It uses the Story Workshop approach to develop facets of writing short fiction and novels. Students intensively explore new fictional possibilities as well as have the option of continuing to develop strong writing material from previous classes. Workshop may have an emphasis on point of view and/or rewriting. This course is repeatable.

4 CREDITS

55-4108 Fiction Seminar

Advanced class in fiction writing begins with technical or craft matters, then proceeds to more artistic aspects of composing fiction of any length. Craft sessions address general nature of communication involving character creation, including both physical and psychological descriptions, dialogue, interior monologue and stream of consciousness, action, pace, point of view, plot, setting, and style. Substantial writing projects are undertaken by students and submitted for class analysis and discussion.

4 CREDITS

55-4108LDM Fiction Seminar

This workshop will mix Story Workshop approaches to develop the many facets of writing short fiction, novel, and essay material with intensive journal and CRW oral report approaches. Students will intensively explore new fictional and creative nonfiction possibilities, as well as have the option of continuing to develop strong writing material from previous classes. The seminar will draw upon literary, historical, and cultural aspects of Florence and Italy.

4 CREDITS

55-4109 New Plays Workshop

Paired student directors and playwrights develop a playwright's script. Students begin collaboration by discussing plays in terms of the proposed production. The director subjects the script to a reading series, which results in rewrites by the playwright. The director presents a first-draft production analysis of the play. The semester culminates in a stage reading of the final draft and a final presentation of the director's production analysis.

3 CREDITS

55-4112 Novel Writing

Emphasis is on readings, analysis, and criticism of students' writing in Story Workshop setting. Class is devoted to reading of students' writings and discussion of extensive assigned readings directed toward enhancement of students' understanding of literary techniques, process, and values.

4 CREDITS

COURSE DESCRIPTIONS

FICTION WRITING

FOR PREREQUISITES, SEE COLUM.EDU

55-4201 CRW: Autobiographical Fiction

Students read fiction known to be autobiographical in nature and respond with journal entries and classroom discussion. Students research primary sources concerning a writer, his or her work, and the process by which the work came into being; give an oral report; and write a final essay. Students read aloud journal entry responses to readings and write their own autobiographical fiction, some of which is read and responded to in class.

4 CREDITS

55-4202 CRW: First Novels

This course will expose student writers to the creative and intellectual processes of published writers early in their careers. It will show students that a) writing is an ongoing process of writing and rewriting; b) the creative process is both unique and universal to each writer; and c) published writers faced the same bogeys at the beginning of their careers that student writers face. Through contrast and comparisons (in the journals and class discussions) students will examine and comment on the prose forms, character developments, and story structures first-time novelists have effectively used, along with the writing processes the authors employed to get their first novels finished. Through journal entries and essays, students will examine what all this tells them about how they might go about solving the questions of structure and process presented to them by their own writing. Students will be required to read three novels and conduct research by reading writers' diaries, notebooks, letters, and autobiographies. There will be discussion of the assigned texts and journal readings every week.

4 CREDITS

55-4203 CRW:Fiction Writers & Censorship

Writers must be free to draw on their strongest material and use their best, most authentic, telling voices. However, writers often confront external or internal inhibitions: outright legal challenges, vocal attacks upon certain types of stories, subtle publishing prejudices, or self-censoring. Course emphasizes research, writing, and discussion of creative processes of successful writers, among them Lawrence, Flaubert, Hurston, Wright, Selby, Joyce, and Burroughs, who have been forced to confront directly forms of censorship or marginalization.

4 CREDITS

55-4204 CRW: Drama and Story

Students read plays and stories by successful authors who explore dramatic techniques helpful to the development of fiction. Students will respond to these works as writers in journal entries, research and discuss writers' creative processes, give oral reports, and write essays. Students complete creative writing assignments that incorporate dramatic techniques under study into their own fiction.

4 CREDITS

55-4205 CRW: Gender and Difference

This course examines the ways in which gay, lesbian, and straight writers contend with issues of culture, gender, and difference. The course focuses upon such questions as the following: How do straight male and female writers deal with the serious issues and challenges of writing from the point of view of gay and lesbian characters? How do gay and lesbian writers deal with the same issues in writing about straight characters? The course also examines the particular challenges of writing gender opposites (whatever the sexual orientation of those characters might be). Through the students' reading of assigned stories and novels, through their written responses as writers to their reading, through creative fiction and nonfiction writing assignments, and through individual and small-group research activities, the course will approach broad and specific issues of gender and difference from early writing to the present day.

4 CREDITS

55-4206 CRW: The Novel in Stories

Course examines creative and intellectual processes of writers working in nonlinear structure forms. It raises questions writers ask themselves when determining how best to structure a body of work that is more cohesive than a collection of stories, yet not a linearly shaped novel. Through readings, small group and large group discussions, journal reflections (both students' and authors'), and research into the authors' writing processes, students are able to reflect upon and examine issues and questions of structure that go into putting together a cohesive body of creative work.

4 CREDITS

55-4207 CRW:19th Century Russian Authors

Students research the reading and writing processes behind selected novels and short stories by Russian masterpiece authors and give their own oral and written responses as writers to the material they are reading. Research examines the personal and social contexts in which masterpiece works were written, as well as the ways in which writers read, respond to what they read, and incorporate their reading and responses to reading dynamically to their own fiction-writing process. Drawing upon authors' journals, notebooks, and letters, as well as upon more authors and the ways in which students' own responses may nourish and heighten the development of their fiction.

4 CREDITS

55-4208 CRW: Cont. European Writers

This course researches the writing processes of contemporary European writers, including the ways in which their reading and responses to reading play influential roles in the overall fiction-writing process. Journals and other writings by contemporary European authors will be used as examples of how writers develop dimensions of their own fiction and see their work in relation to other writers. The course involves study of the development of diverse techniques and voices of some of the most prominent contemporary European authors, the so-called "post-war" generation, in such countries as Germany, France, Czechoslovakia, Italy, Spain, Poland, Scandinavia, and Russia.

4 CREDITS

COURSE DESCRIPTIONS

FICTION WRITING

55-4208PR CRW: Continental European Writers

This course researches the writing processes of contemporary European writers, including the ways in which their reading and responses to reading play influential roles in the overall fiction-writing process. Journals and other writings by contemporary European authors will be used as examples of how writers develop dimensions of their own fiction and see their work in relation to other writers. The course involves study of the development of diverse techniques and voices of some of the most prominent contemporary European authors, the so-called "post-war" generation, in such countries as Germany, France, Czechoslovakia, Italy, Spain, Poland, Scandinavia, and Russia.

4 CREDITS

55-4209 CRW: Cont. Russian Authors

Students research reading and writing processes behind selected novels and short stories by principal masterpiece authors of the Soviet period from 1920 to present, such as Bulgakov, Babel, Solzhenitsyn, Pasternak, Platonov, and Nabokov. Drawing upon authors' journals, notebooks, and letters, as well as upon more public writing and interviews, students examine the personal and social contexts in which writers read and respond to what they read. Students give oral and written responses as writers to material.

4 CREDITS

55-4210 CRW: Latin-American Writers

Course researches writing processes of Latin-American writers, including ways in which Latin-American writers' reading and responses to reading influence the overall fiction-writing process. Journals and other writings by Latin-American authors are used as examples of how writers read and write about what they read to develop dimensions of their fiction and see their work in relation to that of other writers.

4 CREDITS

55-4211 CRW: American Voices

Course researches writing processes of African-American, Hispanic-American, Native-American, and Asian-American writers and other ethnic American writers and the ways in which their reading and responses to reading play an influential role in the fiction-writing process. Particular emphasis will be placed upon taking the point of view of racial and ethnic opposites. Journals and other writings are used as examples of how writers read and write about what they read to develop dimensions of their own fiction and how they see their work in relation to that of other writers. Manuscripts and notes of famous works may be used to show writers' processes and development.

4 CREDITS

55-4213 CRW: Fiction Writers as Creative Non-Fiction Writers

Course explores ways in which published writers bring their knowledge of fiction writing techniques such as dramatic scene, image, voice, story movement, and point of view to the writing of creative nonfiction. Using primarily journals, letters, and other private writings, students will research the writing processes of established

fiction writers who have worked extensively in creative nonfiction modes—writers as diverse as Mark Twain, Isak Dinesen, Virginia Woolf, Zora Neale Hurston, John Edgar Wideman, Gretel Ehrlich, James Alan McPherson, Scott Russell Sanders, Alice Walker, Joyce Carol Oates, David Bradley, and others. In addition to offering insights about widening writing options in a growing nonfiction market for fiction writers, this course aids in development of oral, written, and research skills useful for any major and communications-related career.

4 CREDITS

55-4215 CRW: Women Writers

Course researches writing processes of women writers and ways in which their reading and responses to reading play influential roles in the fiction-writing process. Journals and other writings by Virginia Woolf, Zora Neale Hurston, Katherine Anne Porter, Katherine Mansfield, Eudora Welty, Toni Cade Bambara, and others are used as examples of how writers read, write about what they read to develop their fiction, and see their work in relation to other writers' works. Manuscripts and notes of famous works may be used to show writers' processes and development. Students' own fiction writing is also part of the course.

4 CREDITS

55-4216 CRW: Short Story Writers

Course encourages development of lively, well-crafted, short fiction by examining reading and writing processes that guide some of the best examples of the form. Students select from a wide range of writers, representing many different voices, backgrounds, subjects, and approaches, to research ways in which writers read, respond to their reading, and use that reading to generate and heighten their short stories. Students write their responses to reading short stories and discuss the relationship of reading to the development of their own fiction.

4 CREDITS

55-4217 CRW: Novelists

This course examines the ways in which novelists read, respond to what they read, and incorporate their reading responses dynamically into their own fiction-writing processes. In addition to their own written responses to reading, students work individually and in small groups researching the reading and writing processes behind selected novels (mainstream and alternative), ranging from the beginnings of the form to the present day. Drawing upon authors' journals, notebooks, letters, and more public writings, students explore the writing processes of well-known writers and ways in which students' own responses to reading can nourish and heighten the development of their fiction. The course will survey many of the principal novelists and novels and the development of the genre from its roots to contemporary fiction. Students should be writing fiction, but novel-length material is not required.

4 CREDITS

COURSE DESCRIPTIONS

FICTION WRITING

FOR PREREQUISITES, SEE COLUM.EDU

55-4219 CRW: American Latino Writers

This course is a research, writing, and discussion workshop devoted to examining the development of story ideas by selected American Latino writers, including these writers' responses to reading, stages of manuscript development, approaches to rewriting, dealings with editors and publishers, and other aspects of the fiction writer's process. Throughout the course, students read private writings (journals, notebooks, letters) as well as more "public" statements by published writers such as Julia Alvarez, Isabel Allende, Junot Diaz, and Rudolfo Anaya, with an eye toward their own reading and writing processes. In particular, students reflect upon the way in which the writer's often very personal response to texts differs from that of the traditional literary critic's approach of focusing on the end product.

4 CREDITS

55-4220 CRW: Experimental Theater

This course explores dramatic work outside the traditional linear narrative of the Western canon, including avant-garde, dada, surrealism, existentialism, and absurdism. Students will research authors such as Jarry, Artaud, Genet, Stein, and Beckett, and will give oral presentations on a writer's process with creative essays, as well as complete writing assignments that incorporate nonlinear techniques into their own dramatic work.

4 CREDITS

55-4221 CRW: Crime and Story

Since Oedipus Rex, "the crime" has been one of the engines that drive story movement. Dostoevsky, Drieser, Petry, Dickens, Atwood, and Wright are among the many writers who use elements of the mystery and crime story to explore the psychological effects of crime on characters in fiction. By analyzing the writing techniques and processes—such as point of view, scene, voice, and story structure—of well-known writers, students will examine how murder, crime, and mystery have been transformed beyond genre to create dramatic literary fiction. By reading published work, as well as researching memoirs, journals, essays, and letters of established writers, students will explore how they may use these techniques to create compelling movement in their fiction.

4 CREDITS

55-4300 Story in Graphic Forms

This course covers writing for comics and graphic novels: Forms and formats similar to but unique from those of narrative prose, screenwriting, and storyboarding. The full script and plot outline styles of major publishers are explored and practiced. There's an emphasis on research to enable the writer to translate the envisioned image into words for artist and audience. Business aspects such as submissions, working within publishing cooperatives, and self-publishing are presented.

4 CREDITS

55-4301 Young Adult Fiction

This course analyzes a selection of published young adult novels, with emphasis on the development of student works, including exploration of ideas and issues that sustain novel-length material. Also studied are plot construction, writing of scene and transition, and the weaving of theme into the whole.

4 CREDITS

55-4302 Story and Script: Fiction Techniques for the Media

Course adapts prose fiction to script form, attending to the variety of ways in which imaginative prose fiction techniques (image, scene, dialogue, summary narrative, point of view, sense of address, movement, plot and structure, and fiction material) are developed in script and applications to arts and communication fields such as advertising, scriptwriting for film, television, video, and radio. Course relates creative problem solving in prose fiction to media constraints, situations, and challenges.

4 CREDITS

55-4303 Dreams and Fiction Writing

Course helps writers relate the rich, various, and powerful world of dreams to the needs and delights of imaginative prose fiction. Students keep journals of their dreams, read and write dream stories, and study how dreams relate to their fiction writing, including researching the ways in which dreams have influenced the work of well-known writers.

4 CREDITS

55-4303PR Dreams and Fiction Writing

This course helps writers relate the rich, various, and powerful world of dreams to the needs and delights of imaginative prose fiction. Students keep journals of their dreams, read and write dream stories, and study how dreams relate to their fiction writing, including researching the ways in which dreams have influenced the work of well-known writers.

4 CREDITS

55-4304 Dialects and Fiction Writing

Dialect speech and writing have richly contributed to the breadth, variety, and authenticity of American and English literature. This course provides students with informed training in listening with a "good ear" and distinguishing between "eye dialect" and dialect that is both accurately and artistically rendered, with an understanding of the tradition of dialect writing in fiction. Students keep journals and research the ways in which writers employ dialect in their fiction as well as what they have to say about such uses, while also developing a facility with dialect in their own fiction writing.

4 CREDITS

55-4305 Suspense Thriller Fiction Writing

Suspense, legal and medical thrillers, crime novels, and horror—various forms of the suspense thriller—make the bestseller lists. Students read and analyze contemporary examples of the genre. In consultation with the instructor, students plan and begin writing their own suspense thrillers.

4 CREDITS

COURSE DESCRIPTIONS

FICTION WRITING

55-4306 Writing Popular Fiction

Course investigates a variety of fiction forms written for the popular market, including mysteries, romantic women's fiction, and dark fantasy novels. Emphasis is on analysis of given genres and characteristics of form and general technique. Students become aware of characteristics that define a popular genre novel and how to apply those defining techniques in their works. Because most popular fiction is market-driven, course includes some discussion of marketing.

4 CREDITS

55-4307 Researching and Writing Historical Fiction

The ever-popular genre of historical fiction is the focus of this course, which combines the study of research techniques with fictional techniques necessary to produce marketable prose. Through reading, research, and guidance of a historical fiction writer, students produce their own historical fiction. This course fulfills the bibliography and research requirement of the Fiction Writing major.

4 CREDITS

55-4308 Freelance Applications of Fiction Writing Training

Course looks at the application of the broad repertoire of fiction-writing techniques and approaches to creative nonfiction and freelance tasks found in various businesses and services including the creative nonfiction that appears in a variety of publications and media. The student develops writing projects suitable for inclusion in his/her professional portfolios.

4 CREDITS

55-4309 Story to Stage: Adapting Prose Fiction to Stage Drama

Students explore possibilities for adapting prose fiction to drama. Course includes readings, discussions, and videotapes of plays based upon fictional works such as *The Glass Menagerie*, *Native Son*, *Spunk*, and *Of Mice and Men*. Students experiment, creating their own adaptations from selected prose fiction of published authors as well as from their own work. Course is ideal for students wishing to work in script forms for stage, film, radio, TV, or other media.

4 CREDITS

55-4310 Playwriting Workshop II

Students work with a well-known playwright to develop dramatic sense for scene and overall movement of stage plays, the most important and basic form of script literature. Students read examples of plays and write in class. If possible, plays students write may be given staged readings by accomplished actors. Course focuses on major aspects of starting the play: scene and character development, dialogue, theme and narrative development, shaping of acts, and sounding the play in the voices of peer writers and actors.

4 CREDITS

55-4311 Science Fiction Writing

Fresh approach to conception and writing of science fiction offers a current overview of the state of the field and techniques. Students develop original material and present their manuscripts to instructor for careful examination, possible class reading, and critique.

4 CREDITS

55-4312 Writing for Children

Writing books for children—from lap-sitter to young adult—covers fiction, creative nonfiction, and plays, with emphasis on characterization, theme, plot, setting, dialogue, and conflict. Professional tips on subject matter of interest to children, preparation of manuscripts for publication, and possible markets will also be studied.

4 CREDITS

55-4313 The Writing Body

Writing complex and physically believable characters begins with an understanding of the writer's own body. Students use mind/body techniques such as yoga and meditation to cultivate a keener awareness of how the body works and its role in their creative process. Readings are used to analyze and serve as models of how writers and other artists translate physical experiences into art. Each class blends rigorous and relaxing mind/body practice with journals, creative exercises, and a variety of writing forms to challenge students to trust their body as the source of their creativity.

4 CREDITS

55-4315 Story and Journal

Students' personal journals and journals and notebooks of authors such as Melville, Kafka, Nin, and Boll are studied as devices for exploration of the imagination, recording of the living image, and development of various kinds of writing.

4 CREDITS

55-4316 Small Press Publishing

Course covers the how-to, economic, copyright, technical, and mailing regulation considerations of founding a press or magazine and examines the current, important phenomenon of the developing small-press movement in the American literary scene. Course includes an electronic publication component.

4 CREDITS

55-4317 College Literary Magazine Publishing

Students act as editors and production assistants for the Fiction Writing Department's award-winning annual publication *Hair Trigger*. Reading of submitted manuscripts and participating fully in the process of deciding what to publish and how to arrange selections, the students will work closely with the teacher of the course, who will also be faculty advisor for that year's magazine. The student editors will also be involved in production and marketing procedures. Editors of *Hair Trigger* have found the experience to be very useful on their resumes and in preparation for entry-level publishing positions.

4 CREDITS

FICTION WRITING

55-4318 Bibliography and Research for Fiction Writers

Researched fiction, commercial and literary, is increasingly in demand. Course helps fiction writers learn how to research many popular genres of fiction and creative nonfiction on any subject area students may want to explore. Subjects for research might include historical, legal, scientific, military, archaeological, or classical studies. Fiction writers learn to use multiple facilities of the modern library and other research sources including computers. Students undertake a researched fiction or creative nonfiction project.

4 CREDITS**55-4319 Creative Nonfiction**

Course concentrates on application of fictional and story-writing techniques to nonfiction writing in the nonfiction novel, story, and memoir, as well as in travel, scientific, and anthropological writing. Books such as Norman Mailer's *Armies of the Night*, Truman Capote's *In Cold Blood*, and Mark Twain's *Life on the Mississippi* are studied. Students with a body of nonfiction material who wish to experiment with its nonfiction novelistic development find the course particularly useful.

4 CREDITS**55-4320 Fiction Writers and Publishing**

This course is designed to give developing fiction writers an understanding of the publishing industry. Attention is given to the history of fiction publishing in the United States and ongoing changes in the industry. The responsibilities of, and relationships among, writers, editors, literary agents, and publishing houses are explored. Students conduct in-depth research of fiction magazines and publishing houses. Students form their own in-class magazine and submit their work to the other student editors of the magazine. The course is designed for students working towards readying stories for submission. Students are encouraged to send their manuscripts out for publication at intervals during the semester. Guest speakers include bookstore owners, editors, publishers, and published fiction writers.

4 CREDITS**55-4321 Advanced Science Fiction Writing Workshop**

Workshop builds on the original science fiction class, focusing on writing skills and techniques unique to the genre. Students practice generating story ideas, tempering imagination with logic, thinking in terms of the future and its multiple possibilities, selecting appropriate characters, and constructing plausible plots. Readings include collected short stories of science fiction master Alfred Bester and individual works by Robert Heinlein, C.M. Kornbluth, and others.

4 CREDITS**55-4322 Fantasy Writing Workshop**

In this class, students will explore the many facets of fantasy fiction, from heroic fantasy to contemporary fantasy to horror. Students will read classic short stories of the genre, with class discussion focusing on structure, content, the use of imagination combined with plausibility, and how these qualities apply to the student's own writing.

4 CREDITS**55-4323 Playwriting I**

This course is an introduction to the basic techniques of structure and dialogue in playwriting. Written exercises must be submitted and discussed to identify dramatic events. Students will initiate the development of a one-act play or the first act of a three-act play.

4 CREDITS**55-4324 Interactive Storytelling**

The internet provides a wealth of writing and publishing opportunities employing a wider range of skills and techniques than is found in print publishing. This course provides students with basic, hands-on training in order to complete interactive storytelling as well as an exploration of prose forms that adapt readily for Web venues. These projects will include text, creating and preparing images for the Web, planning the flow of a site, and designing pages, as well as creating internal and external links. Students read and view examples from the internet, compare these with print media, and write with these differences in mind.

4 CREDITS**55-4325 Screenwriting Workshops: Coverage of Adapted Screenplays in L.A.**

Students will read and analyze a variety of novels that have been adapted into films. They will also read the scripts based on these works of prose and learn how to do coverage, a standard practice used throughout the studio system. They will also view the films based on these published works. The students will then participate in weekly Q & A sessions with the screenwriters who originally adapted the above material, gaining first-hand knowledge and insight into the adaptation process. Prose and script coverage will be used to analyze different adaptation approaches and will serve as practice for entry-level positions in story editing or development offices in L.A.

3 CREDITS**55-4326 Topics in Fiction: Techniques and Business of Adaption in L.A.**

Students in the program will take part in a lecture series, which will include authors, screenwriters, and producers who have either sold their published works to Hollywood or who have adapted published works for Hollywood. Other guest speakers will include entertainment attorneys and agents who will discuss the legalities of optioning and adapting pre-existing material. There will be almost 40 guest speakers in all.

3 CREDITS

COURSE DESCRIPTIONS

FICTION WRITING

55-4327 Adaptation in L.A.

Students develop a completed work of prose (novel, short story, magazine article, etc.) into an expanded outline, then into a detailed treatment for the screen. The outlining process will involve breaking down the prose, streamlining it into visual and essential pieces of dialogue, then registering the outline at the WGA (which will be a stop on one of our tours). A professional story editor/development executive will then collect an outline from each student, do coverage, then have an individual meeting with each student to discuss vital story points. Based on feedback from the story editor, each student will revise his/her outline, then develop it into a full-length treatment (10-20 pages). Each student will pitch his/her treatments to development executives/producers at the end of the five-week program.

3 CREDITS

55-4328 Acquiring Intellectual Properties for Adaptation in L.A.

This section of the program is designed to help students better understand the process of optioning copyrighted work by published authors.

3 CREDITS

55-4329 Practice Teaching: Outreach

This specialization provides increasingly intensive training in the theory and pedagogical approaches of the Story Workshop approach to the teaching of writing. Students begin in Practice Teaching: Tutor Training by tutoring Fiction Writing undergraduates at Columbia College Chicago, and then in Practice Teaching: Outreach move to teaching in a variety of community outreach programs under the auspices of the Fiction Writing Department (often carried out in conjunction with the Center for Community Arts Partnership), either in community arts organizations or in elementary and secondary schools.

4 CREDITS

55-4330 Advanced Young Adult Fiction

This course provides students with the opportunity to complete full-length original novellas begun in Young Adult Fiction (55-4301). Emphasis is on deepening understanding of scene, transition, character, and plot development.

Rigorous rewriting and revision are key in working toward publishable quality. Students discuss the latest in young adult literature and current trends in publishing.

4 CREDITS

55-4331 Practice Teaching: Tutor Training

Story Workshop concepts, philosophy, and teaching techniques are utilized to train and provide tutors who, concurrent with their training semester, staff the Fiction Writing Department tutoring program. Tutors assist Fiction Writing students who need help with reading and writing skills. Students are paid for work done in the tutoring program.

55-4332 Practice Teaching: Classroom

An intensive course in Story Workshop theory and practice.

4 CREDITS

55-4332J Practice Teaching: Advanced Tutor Training - Outreach

This course will build upon skills for community-based outreach programs acquired in Practice Teaching: Tutor Training through classroom study specific to teaching in campus and civic programs through the student's own experience or providing tutorial support to youth participants. The classroom activities and tutorials will be extended through the use of online chatrooms where advanced tutors-in-training can exchange ideas, explore problem-solving techniques, and post questions about the theory and practices of outreach teaching. In addition, tutors and tutees can further cyber-chat about works in progress in order to maximize the benefits of the intensive study period.

4 CREDITS

55-4333 Playwriting: Advanced

Students will develop a full-length script through a series of writing explorations that aim to develop the material from different points of view. Students will explore the material through prose, parody, character-development exercises, point-of-view, genre, and collaborative exercises that deepen the students' understanding of story and situation. Students will also read and discuss plays from a variety of styles and genres to increase their understanding of the range of approaches to writing for performance.

4 CREDITS

55-4335 Journal and Sketchbook: Ways of Seeing

Kafka, Goya, Faulkner, and others have been inspired by word and image; their journals and sketchbooks show exploration in text, image, and their intersections. Open to those interested in writing and/or visual art, the course will be team-taught by a writer and a visual artist, using interdisciplinary approaches in order to help students better "see" their narrative work. Students will consider their written and visual work fully through personal observation, seeing and responding simultaneously, and seeing-in-the-mind through imagination and memory.

4 CREDITS

55-4400 Fiction Writing-Directed Study:

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-4 CREDITS

55-4401 CRW: Writers Reading the Tradition

Writers Reading the Tradition is a lecture and discussion class devoted to reading the historic overview of fiction writing and fiction writers reflecting on the novels and short stories of other writers. Students will come to understand the times and storytelling traditions that influenced such writers as Miguel de Cervantes

FICTION WRITING

(Don Quixote), Henry Fielding (Tom Jones), Jane Austen (Pride and Prejudice), Gustave Flaubert (Madame Bovary), and Charles Dickens (Great Expectations), as well as writers reflecting upon other writers such as Jonathan Swift, Henry James, D.H. Lawrence, James Baldwin, and Dorothy Van Ghent. In particular, students will reflect on the writing canon to understand that they are writing out of a strong historical tradition of story development.

4 CREDITS

55-4402 Playwriting Process: Outreach and Inreach

Playwriting practice for writers interested in working at the intersection of individual expression and community arts. Students will develop original work by combining community arts techniques and their personal writing processes. Community arts approaches will be learned through the revision of scripts developed through service learning projects. Students will read, discuss, and revise to explore the processes through which the scripts were originally created, and the audiences for whom performances are intended. Writing will be both individual and collaborative.

4 CREDITS

55-4403 CRW: Page to Stage

Page to Stage gives playwriting students first-hand experience with the process of bringing a play script through the production process to performance. Students will read scripts of plays currently in production at Columbia and in the Chicago area, then attend rehearsals and productions of these plays. Students will explore the process of getting the dramatic text of a play from the page onto the stage through meetings and discussions with actors, directors, and designers, and in class work. Students will analyze and evaluate production values and respond to texts through journal entries, an oral report, and a final creative nonfiction essay.

4 CREDITS

55-4404J Manuscript Preparation for Writers

In this class students learn how to prepare final manuscripts. While students will consider the development of manuscript conventions and writing industry standards, they will also compare and contrast how other writers (such as Faulkner, Fitzgerald, and others) have prepared their manuscripts, based on their vision of the final product and its impact on various audiences. Students will learn to give close attention to issues regarding the relationship between story content and the important role of style, punctuation, usage, and the many ways in which the visual appearance and impact of a manuscript's features (chapters, sections, breaks, etc.) affect not only the way in which the work is received by readers, editors, and publishers, but also how layout/setup affects the manipulation of time, movement, and dramatic impact.

2 CREDITS

55-4405 CRW: Writers on the Road

From the American road story, to tales of immigrants and emigrants, to adventures abroad—expatriation, political exile, and extended travel—dislocation from the familiar has for centuries played upon the imaginative processes of writers. Students will study a wide and diverse range of fiction and creative nonfiction writers who have explored the way in which prolonged or brief exposure to other countries and/or cultures has opened subject matter, story content, and individual voice.

4 CREDITS

55-4406 CRW: American Stage to Screen

Students will read modern American plays of playwrights such as David Mamet, Tony Kushner, Tennessee Williams, Thornton Wilder, Lillian Hellman, Anna Deavere Smith, Arthur Miller, Milcha Sanchez Scott, and Jose Rivera, and see corresponding film adaptations. Students will analyze and evaluate play texts with attention to characterization, story, plot, narrative movement, and structure that make them viable for the screen. Students will respond to texts and films through journal entries, an oral report, and a final creative nonfiction essay.

4 CREDITS

55-4408J Jazz, Blues, Slavery & Voodoo: Reading & Writing New Orleans

This course will explore the use of setting as character, expand the knowledge and appreciation of Southern writers, and learn to successfully incorporate issues of race, class, gender, and the distinct social and political views of the region into their writing to create a depth and subtext often missing from contemporary writing. The readings will explore a broad array of Southern authors writing about slavery, the peculiar social status of quadroons and free men of color, the effects past and present of the Civil War, and life, tours, and cultural activities unique to New Orleans. Students will have the opportunity to interact directly with writers, musicians, and other practitioners of New Orleans culture.

2 CREDITS

55-4409 Study Abroad Prague

55-4500 Topics in FW:Gators, Bayous, Jambalaya and Fais Do-Dos. Fieldwor

This course examines a specific topic to strengthen students literacy in the fields of fiction, creative nonfiction and playwriting. Rotating topics may relate to, but not be limited to research, rewriting, performance, blogging and other web applications, collaboration, interviewing, and documenting (utilizing various media) with the goal of publication, staging performances, acquiring specialized knowledge, and understanding writers and the writing process.

4 CREDITS

FICTION WRITING

55-4501 Topics in Critical Reading and Writing:

Qualified students study the works of writers' processes, styles, techniques and choices by reading and researching published novels, short stories, journals, letters and interviews, as well as author biographies. Students gain in-depth knowledge of the cultural context of authors' works. Students explore the writing processes of well known authors and the ways in which students' own responses to the reading can nourish and heighten the development of their own fiction.

4 CREDITS**55-4501PR Topics in Critical Reading and Writing**

Qualified students study the works of writers' processes, styles, techniques and choices by reading and researching published novels, short stories, journals, letters and interviews, as well as author biographies. Students gain in-depth knowledge of the cultural context of authors' works. Students explore the writing processes of well known authors and the ways in which students' own responses to the reading can nourish and heighten the development of their own fiction.

4 CREDITS**55-4502 Topics in Fiction Writing**

These courses focus on specific topics, genres, and forms relative to Fiction and Creative Nonfiction Writing (novel, short-story, personal and researched essays, etc.) that might not be included in the current course offerings (eg: Chicago Stories; Gators, Bayous, Jambalaya and Fais Do-Dos: Fieldwork Among Louisiana's Cajuns). Topics covered may include traditional fiction writing topics, and may also concentrate on experimental forms and trends in contemporary fiction as well as publishing and electronic media.

4 CREDITS

FILM & VIDEO

BRUCE SHERIDAN, CHAIRPERSON

It is an exciting time to study moving image arts and sciences, and there is no better way to prepare for whatever new forms, approaches, and technologies the future holds than through study in the Film & Video degree programs at Columbia College Chicago. Our students are encouraged to develop a broad understanding of screen history and theory, to explore how "cinema" has evolved over the last hundred years, and to define what it will be for the next one hundred or more.

We emphasize collaboration from the time students enter the Department, first through peer teams in the Foundations Program, then in advanced production units making professional films for exhibition and distribution around the world. Self-discovery is at the heart of learning in Film & Video. Students acquire skills through direct experience within a context of intellectual inquiry, and they are encouraged to be adventurous and to take creative risks. Along the way we provide as many opportunities as possible for students to make films.

Our coursework is rigorous yet flexible enough to support exploration and growth. Students begin in the Department with compulsory foundation courses that survey history and aesthetics and focus attention on idea origination and development. Because we believe meaningful learning is experiential, students begin producing for the screen while still within the foundation curriculum by making short but increasingly sophisticated pieces in rotating teams. As they learn more about what they enjoy, Film & Video students have the option to focus on a specific discipline such as traditional or computer animation, screenwriting, producing, directing, cinematography, audio, production design, and editing.

The department uses a full range of professional film and digital origination formats and post-production workflows and has the capacity to output student films as standard or uncompressed high definition masters ready for exhibition and broadcast. Our Film Row Cinema seats 263 and can project 35 mm and 16 mm film plus all major video formats via a high definition digital system with surround sound audio.

We are at the beginning of an age when the human imagination really can be delivered to the screen in a seamless manner. Because the Columbia Animation program is inside the Film & Video Department, we are able to introduce students to the integration of live action and computer-generated imaging (CGI) and are committed to leading education in this field.

Our faculty is drawn from across the USA and around the world and represents a true mix of professional and educational experience. Full-time and part-time instructors practice what they teach and bring their knowledge and their passion to the classroom. Students receive the personalized attention needed to hone their creative, conceptual, and technical skills in environments tailored to the requirements of each course.

The Film & Video Department serves as a hub for Chicago and Illinois screencraft and through its excellent internship program is playing a key role in the rejuvenation of the local visual media. We are extremely well connected to the full range of moving image arts in Chicago, from the vibrant experimental community to large-scale industry production. In addition, we are the only film school with a permanent teaching unit on a Los Angeles lot, now located at Raleigh Studios in Hollywood. This Semester in L.A. program involves five intensive weeks during which students maintain full-time Columbia status while acquiring direct experience of what it takes to make a mark in the world's most competitive film production environment. Our active West Coast Alumni Association helps current students to benefit from the success of Columbia graduates and works closely with the Semester in L.A. administrators to ensure students have every opportunity to test themselves in a real-world environment and make crucial connections for their future careers.

Bruce Sheridan

Chairperson, Film & Video

FILM & VIDEO

A MAJOR IN FILM & VIDEO

Film and Video majors must complete 52 credit hours in the major. Students begin by taking foundation courses that cover story development, the history and aesthetics of film and video, technical fundamentals, and the craft basics of the filmmaker at work. Once the foundation curriculum is completed, students may take advanced classes across a wide variety of specialties including Audio for Visual Media, Cinematography, Critical Studies, Directing, Documentary, Postproduction, Producing, Screenwriting, and Animation (Traditional and Computer). Students may choose to concentrate in one of these areas or pursue the Film & Video major without a concentration and build their degree with a personalized mix of courses from across the department's offerings.

REQUIREMENTS FOR THE MAJOR

1. Foundations of Film & Video: All students are required to take a series of basic film and video classes to introduce them to fundamental concepts, including story, collaboration, and phases of production. These courses prepare them for advanced study in Film & Video.
2. Advanced Study in Film & Video
 - a. Film & Video Major Without a Concentration: Students who choose to complete a general degree in Film may design a course of study across the concentrations. This further study must total at least 52 credit hours including the Foundations of Film & Video, and for each course the student must have the appropriate prerequisites. Students pursuing this option are expected to regularly seek faculty advice so they follow the most effective sequence of study in realizing their career goals.
 - OR
 - b. Film & Video Major with Concentration: Students who choose to concentrate in one aspect of Film then complete the 52-credit-hour degree requirement with a specific course of study to prepare for their chosen professional specialization, usually in a custom designed and equipped center with its all-important sense of community.

ANIMATION

The Animation program offers the experience of animation through hands-on access to state-of-the-art equipment and facilities in the Animation Center. The student is urged to explore no singular approach to the art form, instead remaining open to the possibilities of this powerful communications tool. Whether enrolled in traditional or computer concentrations, students first learn the art of timing, movement, and storytelling by taking a series of classes that teach both the skill and origin of the animation process.

AUDIO FOR VISUAL MEDIA

The Audio for Visual Media concentration prepares students for audio careers in film, video, and related visual media. Students study the theory and practice of sound track design, recording, editing, and mixing sound in relationship to story structure. Students develop an understanding of aesthetic principles as well as communication and professional skills that allow them to effectively pursue their future goals. Audio for Visual Media is a collaboration with the Department of Audio Arts and Acoustics, requiring students to complete courses in each department.

CINEMATOGRAPHY

The Cinematography concentration offers a curriculum that develops a comprehensive knowledge of all aspects of the camera assistant's, camera operator's, and director of photography's work. It covers 16mm and 35mm film formats and equipment, electronic imaging, image optics, visual effects, lighting, and laboratory practices. Students learn to develop and execute visual concepts that give full expression to the underlying intentions and complexities of narrative, documentary, and experimental projects, and to develop strategies to communicate with all the creative and technical contributors to the film production process.

CRITICAL STUDIES

For Critical Studies majors, the concentration offers in-depth study of genres, filmmakers, national cinemas, film movements, and other critical and historical approaches to the screen arts. This constitutes a rich preparation for graduate work or careers in film writing and criticism.

DIRECTING

The Directing concentration trains students in all aspects of fictional directing, including analysis of dramatic texts, casting of actors, rehearsal procedures, direction of performance, and application of camera to dramatic material. Work on a Director's Breakdown includes the preparation of storyboards, ground plans, brackets, and shooting scripts. Advanced coursework emphasizes collaboration with producers, editors, directors of photography, and production designers. Our faculty represents a variety of directorial backgrounds and approaches. The goal is for students to develop personal directorial styles based on solid technique, a responsive inner life, and a critical awareness of the world around them.

PROGRAM DESCRIPTIONS

FILM & VIDEO

DOCUMENTARY

The Documentary curriculum and the specially equipped Michael Rabiger Center for Documentary are dedicated to a vision of documentary filmmaking that places people above product, exploration and discovery above pre-conception. We validate tolerance and understanding, and emphasize the power and responsibility documentary makers have in a world where communication is dominated by the moving image media. Students are encouraged "to grasp the lived reality of people and to convey the quality of their experience." The curriculum prepares students for work in the many varieties of non-fictional filmmaking and emphasizes the dynamic interplay among reality, experience, and representation. Many fiction directors also find they benefit from exposure to the direct, improvisational training Documentary provides.

POST-PRODUCTION

Through training in a custom-designed Post-Production Center, students prepare for careers in offline and online picture and sound editing, digital and optical effects design and creation, and postproduction supervision. Using 16mm and 35mm film, film digitally transferred via the Center's telecine, or material shot in digital video or sound acquired digitally, Postproduction students learn the craft's vital function in structuring and pacing film, video, and multimedia productions across all the moving image modes, from fiction and documentary to experimental screen art. They work closely with directors and producers to maximize the strengths of field footage and to realize the specific aims for each project through the creative and imaginative interplay of sound and vision. The concentration also emphasizes the history and aesthetics of editing and utilizes a range of non-linear digital platforms and associated techniques.

PRODUCING

Good producers work to ensure that screen productions exceed the reasonable sum of the myriad elements from which they are crafted. In the department's Producing Center, film and video makers acquire the skills to pitch film and video ideas to producing entities within the existing system of professional film production and financing. They also learn how to manage a full range of productions across the moving image media and how to sell completed works to a producer/distributor. Courses emphasize merging the creative and business skills necessary to: find material, conduct research, productively employ "people management" skills and networking strategies, develop project proposals, build creative teams, and interact with creative and technical personnel. Students are taught how to negotiate, finance, and distribute creative work for the screen according to the aims, content, and approach of any particular project. Career outcomes may be in producing, line producing, and production management, and senior students are eligible to apply to participate in our Semester in L.A. program.

SCREENWRITING

In the Screenwriting Center students learn storytelling for the screen through a managed regimen of in-class and out-of-class experience that emphasizes the essential mix of imagination and craft in screenwriting. They hone their skills in observation, communication, and visualization, and receive instruction on structure for screenwriting and how to employ written language to articulate dramatic and visual expression. Through constant practice and self-reflection they learn story development, re-writing, story analysis, constructive critique, and a range of strategies for selling scripts. The curriculum is designed for both those solely interested in writing and those wanting to direct their own work. Students explore the various available roles of the screenwriter in Hollywood, in independent film production, and in the international film world, and are eligible to apply to participate in our Semester in L.A. program near the end of their study.

COURSE DESCRIPTIONS

FILM & VIDEO

FOR PREREQUISITES, SEE COLUM.EDU

24-1015 Production Design I

Course provides an overview of production design for the visual media by exploring the history and theory of production design, as well as the application of art, design, and architecture to moving image storytelling. Students examine and critique case studies. Instruction covers the process of script analysis and breakdowns to budgeting for the art department. The roles and procedures of the art department will be introduced. Basics of architectural drafting and simple drawing will be covered. Students will be required to serve in the art department of an advanced film production.

3 CREDITS

24-1030 Moving Image Art

This course provides a foundation in the history and aesthetics of moving image arts. Through individual films, clips, lectures, and discussion, students analyze major film movements that contributed to the development of narrative cinema. Organized thematically, course explores aesthetic, historical, technological and ideological moving image elements and their impact on the evolution of narrative construction in film & video. Students apply principles and concepts of film language as well as notions of story premise and theme to their creative production projects.

4 CREDITS

24-1031 Moving Image Production I

Using observational writing, as well as visual and aural sketching techniques, students conceptualize and develop creative projects that are adapted to the short film format emphasizing how facts are woven into narrative forms. Preproduction and preparation for production include writing treatments, scripting, storyboarding, and developing a workflow appropriate to the project. Short film stories are acquired using digital audio, video formats. Students learn basic producing, directing, camera operation, lighting, composition, and editing.

4 CREDITS

24-1080 Directed Study: Production

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

24-1100 Visual Audio

Theory of the audio impact on visual images is explored in this beginning sound for film class. Students develop skills and gain understanding through demonstration and creation of their works. Class discusses the completion and delivery of an entire soundtrack to the viewer.

3 CREDITS

24-1101 Film & Video Sound

Course introduces students to theory and techniques of sound recording as applied to the film and video mediums. Students learn to record and edit voice and sound effects. Course examines the theory behind advanced motion picture sound, sync systems, and digital multi-track recording systems.

4 CREDITS

24-1180 Directed Study: Audio

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

24-1200 Lighting I

Course introduces basic film lighting techniques for students with little or no studio lighting experience. Students become familiar with important safety procedures and the uses of standard pieces of lighting equipment. The role of grip and gaffer on the film set is also explored. Special attention is given to important light measuring techniques, including use of the spotmeter. Course encourages intelligent, thoughtful approaches to lighting based on dramatic structure and script.

4 CREDITS

24-1280 Directed Study: Cinematography

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

24-1300 Acting Techniques for Filmmakers

This participation and performing emphasis course is designed to introduce fundamentals of the actor's craft to directing students. Students delve into various acting techniques and introductory directing methods through improvisation, exercises, analysis, and scene work. Explored principles are applied to cinematic form while rehearsing and performing in front of the camera. The intended outcome is an enhanced understanding of the actor's process and the collaborative relationship between actors and directors, as well as the initial development of a directorial language, process, and style.

4 CREDITS

COURSE DESCRIPTIONS

FILM & VIDEO

24-1380 Directed Study: Directing

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

24-1480 Directed Study: Post Production

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

24-1581 Directed Study: Critical Studies

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

24-1680 Directed Study: Producing

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

24-1710 Screenwriting I: Writing the Short Film

Screenwriting I is a workshop that explores basic methods of film writing. This course further develops the students' skills in presenting their film ideas in written form. Students will develop craft skills basic to film and video writing: research, story development, scene structure, dialogue, and character definition. Emphasis is on finding visual equivalents for human emotions and on developing the writer's individual personal vision. This work culminates in the development and revision of two short narrative scripts.

Instrumental in the development of the student as a writer is the ability to read, and effectively critique, the work of their peers.

3 CREDITS

24-1780 Directed Study: Screenwriting

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

24-1810 Topics in Documentary:

This non-production, rotating topics course looks at examples of documentary filmmaking. Such past topics have included cross-cultural filmmaking, the music documentary, and indigenous filmmaking. Students may repeat this course as topics change.

3 CREDITS

24-1880 Directed Study: Documentary

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

24-2000J Set Decorating Workshop for Film and Video

Course provides a hands-on techniques review of set construction and dressing. Instruction covers the entire process, from scene analysis and breakdown, budgeting for the arts department, set construction, props and dressing location and procurement, and dressing of constructed set. Strategies of collaboration are discussed.

2 CREDITS

24-2010 Production Design II

Building on the concepts introduced in Production Design I (24-1015), course expands on the foundation of the student as designer with an emphasis on the development of the visual concept. New material includes the creative and technical aspects of the art department as they relate to set construction and location modification. Students will be given instruction on the safety and proper usage of basic power tools. Course covers the traditional skills of sketching, drafting, and model making and explains how they are used to communicate a designer's concept to production crews. Students will be required to create a model and technical drawings of a given set, as well as serve in the art department of an advanced film production.

3 CREDITS

COURSE DESCRIPTIONS

FILM & VIDEO

FOR PREREQUISITES, SEE COLUM.EDU

24-2011 Cinema Props, Models, and Miniatures

The course emphasizes the safety, construction, and planning skills necessary to design, estimate, and construct three-dimensional specialty props, models, and miniatures for film. Emphasis is on the collaborative skills of transforming images from a designer's sketches and concept art to working drawings and full three-dimensional construction props. Techniques include carving, molding, and casting, as well as scaling of paint and dress techniques for miniatures.

3 CREDITS

24-2012 Cinema Set Decoration

Building on the concepts introduced in Production Design I, this course will emphasize the development and fulfillment of a film's visual theme through set decoration. The course will include the creative and practical aspects of the art department as they related to set decorating.

3 CREDITS

24-2013 Cinema Set Design and Construction Coordination

Building on the concepts introduced in Production Design I, the student will act as both set designer and construction coordinator for an advanced student film. They will design, estimate costs, and construct sets with an emphasis on the safety and planning skills necessary to successfully fulfill the director's and production designer's vision.

4 CREDITS

24-2030 Project Development, PreProduction, and Preparation

This course explores and practices above-the-line roles and functions for project development, preproduction, and preparation. Projects conceptualized, written, and developed are produced in the companion, co-requisite course Moving Image Production II (24-1033). Students will draft scripts, schedule and budget projects, prepare visual and aural treatments, keep director/producer journals, conduct casting sessions and critique edits in a team-based approach. Emphasis is on collaboration and team building.

4 CREDITS

24-2031 Moving Image Production II

This course is a continuation of Moving Image Production I and continues a team-based approach to film production. Each team member serves as executive producer for one of four team projects, which may include fiction, documentary, or alternative forms. Produced projects are developed in the companion, co-requisite course Project Development (24-1032). Emphasis is on intermediate production protocols including set operations, cinematography and lighting, audio acquisition, and intermediate post-production skills, including developing a workflow to completion of the project.

4 CREDITS

24-2101 Post-Production Audio I

This course teaches foundations of the Digital Audio Workstation and techniques required in the creation of special effects and the manipulation of dialog, music, and sound effects. Course also instructs students with the methodology of the track building process.

4 CREDITS

24-2102 Audio for Visual Media II

Course explores the post-production techniques used in creating effective audio for film and video. Students develop aesthetic judgment by analyzing a variety of soundtracks and develop technical skills, including track building, ADR, Foley, and mixing, by employing these techniques in the design and creation of their own soundtracks.

4 CREDITS

24-2103 Location Sound Recording

Students are introduced to synchronous film and video and professional audio technologies. Areas covered include microphones, analog and digital audio recorders, SMPTE time code, film and video formats, and film and video data tracks. Students become proficient in the use of professional location sound packages, Nagra recorders, hard and wireless microphones, mic mixers, and booms.

4 CREDITS

24-2104 Music for Film & Video

Students are introduced to elements of music and ways in which these elements may be used to create a musical style that enhances the visual statement. Course emphasizes understanding the function of the score and how it relates to texture, color, and drama in music. Students explore their creativity using the tools available, work on projects of increasing complexity, and complete a score for their own film or video as a final project. Listening skills, music vocabulary, and business and legal aspects of the profession are also studied.

3 CREDITS

24-2201 Image Design for Cinema

Class examines issues of visual communication and design of the cinematographic image. Through lectures, practical assignments, and critiques, students refine their ability to use images to see, conceive, and communicate most effectively. They also develop critical thinking necessary for filmmakers when creating the visual concept of the story.

3 CREDITS

24-2202 Cinematography: Camera Seminar

Course gives students working knowledge of 16mm motion picture camera equipment. Operation and maintenance procedures are specified for each camera. Instruction also covers duties of the camera assistant and operator.

4 CREDITS

FILM & VIDEO

24-2203 Optical Printing I

Course serves as a general introduction to the optical printer and its capabilities, emphasizing the basic operation of a J-K printer. Exercises involve control of focal techniques, exposure, time manipulation, superimposition, fades and dissolves, high contrast processing, mattes and counter-mattes for wipes and insets, blow-up and reduction, color adjustment, combination, and isolation.

3 CREDITS

24-2204 Visual Effects

Through practical hands-on application, students learn the methodology of visual effects production. Students acquire general knowledge of a variety of skills needed to effectively produce and direct a visual effects sequence.

3 CREDITS

24-2206 Telecine and Color Correction

Students acquire a working knowledge of the aesthetics and technical aspects of the film-to-tape transfer process and digital image processing with a focus on color correction. Content addresses theory and application of color correction, image control, and manipulation techniques. Principles of color theory and the tools available to filmmakers engaged in the processes of electronic media and image manipulation are explored through lecture, interactive computer exercises, and hands-on experience with telecine, non-linear editing systems, and third-party applications.

3 CREDITS

24-2206J Color Correction for Editors

This course is designed for any film & video student with specific value for the editor. Students acquire a working knowledge of aesthetics and the technical aspects of color correction as it applies to the editing environment. The class involves lecture and practical experience. A portion of the class is hands-on using the color correction programs on Avid Media Composer and Final Cut Pro NLE systems. Students may bring an existing project to work with during the workshop part of the class or exercises will be provided for them.

2 CREDITS

24-2301 Directing I

Course begins the study of the basic relationship between actor, text, and director, then expands to include staging, rehearsal techniques, and effective critiquing skills. Emphasis is on the development of director's breakdowns, beat analysis, rehearsal techniques, and casting.

6 CREDITS

24-2302 Comedy Directing Workshop

This course teaches students to develop and direct comic material using a series of in-class writing assignments that are quickly tested through staging and critique. This trial-and-error process helps students develop a unique comedic voice and creates a body of work to be refined and videotaped later in the semester. The course culminates in a short, scripted comedy film, shot outside of class and edited for class review.

6 CREDITS

24-2401 Editing I

Students develop basic non-linear editing skills needed to tell stories in an effective manner through screenings, practical hands-on assignments, using NLE editing software, readings, and lectures. Organizational skills needed to handle NLE offline digital video and audio materials are covered. Editing exercises consist of various editing genres, using scenes from longer works. Students receive ongoing critiques of their work to determine their proficiency of craft and creativity.

4 CREDITS

24-2402 Editing II

In this hands-on course students continue to develop the necessary skills to become professional editors. Editing projects are increasingly more complex, concluding with finishing a short film. Communicating and collaborating with a director is emphasized. Students use professional state-of-the-art non-linear digital editing equipment and receive ongoing critiques of their work to determine their proficiency of craft and creativity. Understanding NLE workflow from capturing footage through exporting the final project is emphasized.

4 CREDITS

24-2500 Cinema Studies I

The course is an introduction to the basic concepts of film and video studies. The course defines and surveys the following areas: academic criticism, theory and history, and journalistic criticism. It discusses their respective traditions and the distinctions among them. All of this is done within a context of the cultural factors of the writings. Students will read basic texts and write papers that demonstrate their understanding of them. Lectures will introduce each topic, and films will sometimes accompany the units.

3 CREDITS

24-2501 Authorship

This screening/discussion class is an intensive study of a single director (or directors) as auteur. The featured director(s) changes each semester. Class examines recurring themes, stylistic innovations, and differentiating interpretations of directors' films. This course may be repeated as featured directors change.

3 CREDITS

24-2502 Silent Cinema

This course will examine the very origin of cinema from early use of photography, shadow plays, late 19th century experiments to the work of Muybridge and then to Edison, through the Nickelodean era to the studio era and to the onset of the so-called talkies. The student will also learn the origins and evolution of the studio system, distribution, and film finance.

3 CREDITS

24-2510 Studies in Film Genre

Course explores the conventions of film genres and their influence on style and content of motion pictures. Topics covered in the past have included The Thriller, Cult Classics, The Western, and Film Noir. Course may be repeated as topics change.

3 CREDITS

COURSE DESCRIPTIONS

FILM & VIDEO

FOR PREREQUISITES, SEE COLUM.EDU

24-2511 Science Fiction Visions of a Post-Human Future

Course examines science fiction visions of a post-biological, post-human future. Through films (*Blade Runner*, 2001: *A Space Odyssey*, and *The Matrix*), novels, (*Snow Crash* and *Blood Music*), the internet, and other media, students explore fundamental questions of human and gender identity. Students examine contemporary anxieties fueled by the creation of artificial life, genetic engineering, the replacement of body parts, the threat of biological and electronic viruses, and predictions that intelligent, self-replicating machines represent the next stage of human evolution.

3 CREDITS

24-2520 Studies in National Cinema

Course investigates how social, economic, and political institutions of a particular country affect film style and content. In turn, course considers how movies provide metaphorical snapshots of their culture at a specific moment. Examining both U.S. and other cultures, movies and videos allow for the viewing of art as a construction of a culture, not simply a personal or natural phenomenon. Course is important for all film and video students in the media treatment of a culture. Past topics have included Iranian cinema, cinemas of Australia and New Zealand, Pan African cinema, and Czech New Wave cinema. This course may be repeated as topics change.

3 CREDITS

24-2540 Studies in Film History

Course investigates how social, economic, and political institutions affect film and video style and content during a specific era. In turn, it looks at how movies provide metaphorical snapshots of their culture at these moments. Topics covered in the past have included films of the '50s, films of the '60s, films of the '70s, movies and war propaganda, and black roles in film and society. Course may be repeated as topics change.

3 CREDITS

24-2543 History of Documentary

Course explores the variety of styles and concerns that shape documentaries. Content covers the first outdoor films made at the beginning of film history, the lyrical documentaries of Robert Flaherty, and the institutional documentaries inspired by John Grierson. Course also examines the broad range of developments of the post-World War II era, including the television documentary, cinema verité movement, collective and personal documentaries of anti-war and women's movements, the role and impact of video in the '80s and '90s, and recent trend to incorporate narrative techniques.

3 CREDITS

24-2560 Short Forms in Film & Video

Narrative and experimental short films and videotapes are viewed and studied to define the range of structural and stylistic techniques available to student filmmakers and to provide models for kinds of filmmaking encouraged by the College's production program. Examples are drawn from a variety of sources and are grouped into structural and stylistic categories for analysis and comparison.

3 CREDITS

24-2561 Studies in Film Aesthetics

Course investigates how artistic and cultural movements and technological innovations determine and enhance the aesthetics development of the medium. Previous topics have included expressionism; surrealism; and aspects of film: cinemascope, technicolor, stereophonic sound, and 3-D. Course may be repeated as topics change.

3 CREDITS

24-2562 Myth, Dream, and Movie

Course examines myths and dreams, the storyteller's fundamental source of raw materials. The class makes use of mythic sources in various narrative media, drawing specific structural and thematic comparisons with current films.

3 CREDITS

24-2580 Sexual Perspectives in Film

Course includes historical, psychological, and sociological examinations of the role of gender, sexual behavior and relationships, shifting concerns, and changing morals as presented in cinema. Topics for examination might include gay and lesbian filmmaking, the image of women in film, male myths, and feminist filmmaking. This course may be repeated as the subject changes.

3 CREDITS

24-2600J Script Supervision and Film Continuity Workshop

This course focuses on the role of the Script Supervisor, a film profession responsible for maintaining script continuity, working with the Director to ensure that scenes are completely covered, and preparing daily notes for the Editor and post-supervisor. The course will also cover the Script Supervisor as a critical crew position and will enhance students' understanding of the multitude of details that must be addressed in production and the resulting impact on post-production through the creation and dissemination of associated on-set documentation and the management of continuity protocol.

2 CREDITS

24-2680 Directed Study: Producing

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies is appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involves close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

24-2701J The Art of Pitching

This course will look at various media to see how others pitch their stories or products, and practice pitching before the class and before professionals. The focus will be upon presenting the student's personal work to a potential buyer, executive producer, or similar client. Students will work on crafting their loglines and pitches in writing before conversion to verbal presentations.

1 CREDIT

COURSE DESCRIPTIONS

FILM & VIDEO

24-2703 Analyzing Dramatic Structure in LA

Students will analyze a variety of one-hour episodic dramas currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced.

3 CREDITS

24-2705 Comparative Screenwriting

This is a repeatable course that provides the student with an extensive examination of the screenwriter's role, career and development, and relationship to the production process. These objectives are achieved by comparing and contrasting two writers who operate in different ways. For example, a screenwriter who directs his or her own materials is compared to a writer whose work is directed by someone else; a Hollywood screenwriter is contrasted with an independent writer; a classical narrative writer is compared to a nontraditional writer. Students study the role of the screenwriter and the impact of the writer on the production process.

3 CREDITS

24-2710 Screenwriting II: The Feature Film

Course teaches students to produce longer and more complex screenplays; facilitates a deeper understanding of the screenwriting process; and enables students to develop character, story, and linear structure. Students master systematic work habits in order to fully develop the screenplay, from initial idea to completed script. Course also provides students with the opportunity for consistent critique of their screenwriting.

3 CREDITS

24-2715 Adaptation

Course examines problems, obstacles, and reconstruction principles inherent in adapting a literary work for the screen. Content focuses primarily on the kinds of short work attractive to low-budget filmmakers and works possible within the Columbia production program.

3 CREDITS

24-2716 Adaptation II in LA

Students develop a previously completed work of prose (non-scripted material) into an expanded step outline and then a visual treatment. The outlining process will involve breaking down the prose, streamlining it into visual and essential dialogue, and registering the step outline with the W.G.A. Based on feedback from a story editor, the students will revise their outline and write a visual treatment to be pitched to development executives at the end of the program. Before attending the program, students must demonstrate they have the rights to the material (as the original or with author's documented permission).

3 CREDITS

24-2718 Acquiring Intellectual Property for Adaptation in LA

This course is designed to help students better understand the process of optioning copyrighted material by other writers. During their first week, students will research and choose three works of

prose by other writers for optioning. Taking their first choice, students will attempt to locate the rights through publishers, lawyers, agents, etc. There will be weekly individual meetings to check on student progress. If a student's first choice falls through due to already being optioned, or too many legalities, the student will try to option his/her second choice (and so on).

3 CREDITS

24-2720 Genres in Screenwriting

This course will study several screenplays, each of which effectively captures a sense of the genre chosen for the current semester. Students examine the screenplays in terms of the writers and the scripts' ability to deal with contemporary or universal issues and themes in the context of the designated genre. Students will develop and write the first draft of a screenplay based upon techniques and elements of the specific genre but reflective of their own personal themes as well. This is a repeatable course wherein the genre rotates from semester to semester. Previous genres have included film noir, horror, science fiction, comedy, action adventure, and psychological thriller.

3 CREDITS

24-2723 Writers' Roundtable in LA

This course builds and emphasizes the students' skills for the development of an appropriate storyline for the one-hour format. Students will explore a variety of television genres and ultimately write a finished television script utilizing the current computer software programs for professional screenwriting.

3 CREDITS

24-2730 Screenwriting Workshops

This course is designed to help the students write better and more effective short scripts. Students will learn a variety of approaches and techniques. This is a repeatable course with rotating topics, which in the past have included co-writing and experimental screenwriting.

3 CREDITS

24-2731 Screenwriting Workshop: Reading for Coverage in LA

Students will read and analyze a variety of scripts preparing coverage as practice for entry-level positions in screenwriting or preparing for jobs in Hollywood development offices.

3 CREDITS

24-2732 Screenwriting Workshop: Coverage of Adapted Screenplays in LA

Students will read and analyze a variety of source stories, scripts based on those source stories, and films made from those scripts as a way to learn adapting techniques. Students will learn and prepare prose coverage and script coverage as a method of analyzing adaptation approaches and as practice for entry level positions in screenwriting or preparing for jobs in Hollywood development offices.

3 CREDITS

FILM & VIDEO

24-2733 Screenwriting LA

This course builds and emphasizes the students' skills for the development of an appropriate storyline for the one-hour format. Students will explore a variety of television genres and ultimately write a finished television script utilizing the current computer software programs for professional screenwriting.

3 CREDITS

24-2735 Screenwriting Workshops

This course is designed to help students revise and rewrite work previously written using a variety of approaches and techniques. Students will learn to reexamine, reevaluate and think critically about their own work and their classmates.

3 CREDITS

24-2791 Independent Project: Screenwriting LA

Student in individual consultation in prearranged faculty advisor and guest speakers will learn and practice methods of pitching and marketing his or her film ideas, primarily using the student script from Screenwriting III.

24-2796 Independent Project: Intensive Study

Independent projects in intensive study allow students, under the advisement of a faculty member, to receive credit for attending screenwriting-related workshops or seminars conducted by professional organizations or schools other than Columbia College Chicago.

24-2797 Independent Project: Analysis

Independent Project in Analysis allows individual consultation with a prearranged faculty advisor to analyze or critique screenplays as a method of better understanding the craft and improving one's own screenwriting. Students must complete a rigorous application process.

24-2798 Independent Project: Development/Draft

Course allows individual consultation with a prearranged faculty advisor to develop a script idea into treatment format or a first draft. Students must complete a rigorous application process.

24-2799 Independent Project: Work-in-Progress

Independent projects allow individual consultation with a prearranged faculty advisor, enabling the student to rewrite a script begun in a previous class or independent project or to develop a script from a prewritten treatment. Students must complete a rigorous application process.

1-3 CREDITS

24-2803 Culture, Race and Media

The media—television, film, print—has a pervasive influence upon how we view the world. This course enables us to analyze subtle and subliminal messages about culture, race ethnicity, gender, religion, class, and ability as presented to us through the media. Through open discussions of difference, research, and stimulating

readings, we will learn who we are and why we view things the way we do. Expected outcomes include new insights into media influence and our responsibility as media makers, a research project, and self-examination of personal cultural and racial identity.

3 CREDITS

24-2806 Documentary Research and Writing

This course serves as a comprehensive overview of documentary research methods and approaches to pragmatic documentary writing. You will critically analyze and evaluate primary, secondary and tertiary sources and evidence; develop research protocols and methodology; and conduct primary research resulting in a working hypothesis leading to a proposal premise. You will synthesize research findings to draft various forms of documentary writing. Additionally, you will examine, understand and apply legal and ethical elements to documentary preproduction and preparation.

3 CREDITS

24-2807 Documentary Storytelling

The course begins with an overview of the relationships between story and discourse in narrative storytelling. This includes narrative voice and perspective, the temporal and spatial arrangements of events and mutual influences between plot and character. Once fundamental principles are established, the focus shifts specifically to documentary film. By studying excerpts from existing works students develop an understanding of narrative approaches to documentary and apply that knowledge to a personal project they wish to develop.

3 CREDITS

24-2809 Documentary Production I: Basic Field Production

This intensive workshop gives you a solid grounding in basic documentary field production including a variety of hand-held camera moves, essential three point lighting techniques with minimal equipment. You will develop basic wired and wireless sound recording techniques. Additional topics include set protocols and crew coordination strategies; checklists and preparation; logging and labeling.

1 CREDIT

24-2811 Producing and Directing the Interview

This intensive course gives you a comprehensive advanced approach to producing and directing interviews in assorted scenarios and venues. You will prepare question banks based on pre-interviews and research. You will practice friendly, adversarial and investigative techniques. Additional topics include booking, scheduling, visualizing the interview, crew communication, coordination and creative directing for specific styles. Ethics and legal aspects of the interview will be explored.

1 CREDIT

COURSE DESCRIPTIONS

FILM & VIDEO

24-2812 The Interview: Lighting, Shooting and Sound Acquisition

This intensive course uses practical hands-on application; you will explore intermediate and advanced approaches to shooting, lighting and acquiring sound for both formal and alternative styles of on-camera interviews.

1 CREDIT

24-2815 Documentary Production II: Intermediate Field Production

This intensive workshop gives you additional grounding in intermediate documentary field production including a variety of visual strategies, sophisticated three point lighting techniques with advanced equipment. You will work with advanced sound recording techniques. Additional topics include one person crew strategies and production problem solving.

1 CREDIT

24-3000 Advanced Production Seminar

Course is designed to facilitate the production and completion of a 5-8 minute film or video. Drawing from lectures, workshops, screenings, and discussion, students will be expected to produce a project that significantly surpasses their previous level of work. Students will also learn about distribution, film festivals, and taxes. Film production is built upon professional, productive working relationships; with this in mind, the emphasis of this course is on learning to be an effective collaborator. While employing skills learned in previous classes, students will collaborate with their teacher and their class in preproduction and script development. Further, students will collaborate with producing, cinematography, and sound students in creating an experienced crew. Students will be expected to pitch a concept, write a treatment and script, create a production book, then direct, edit, and mix their film. Past topics have included: science fiction, horror, comedy, and surrealism.

4 CREDITS

24-3004 Production Design Practicum

In this workshop, students serve as the production designer on a significant short film using a screenplay developed in a previous semester. They will collaborate with advanced student directors, producers, and cinematographers and conceive the overall visual concept for the film. Emphasis will be on the artistic relationship with the director and cinematographer, as well as on the organizational and financial relationship with the producer. Under the leadership of the producers, the production design students will assemble an art department with key personnel, develop and monitor the art department budget, and supervise the execution of their design.

6 CREDITS

24-3089 Internship: Film & Video

Internships provide advanced students with practical work experience that places them in training positions related to their academic studies. The College awards academic credit in internships based on a ratio of credit hours to hours worked. Even though the internship takes place outside the classroom, there are institutional and department requirements for students seeking and taking internships.

1-12 CREDITS

24-3098 Indep Proj: Film & Video Production

Instructor will act as supervisor for students who meet the criteria necessary for enrollment. Students must submit a complete production packet prior to enrolling in this class.

1-3 CREDITS

24-3101 Advanced Location Sound Recording

Course applies principles of synchronous motion picture recording to advanced production. Students work on advanced projects on location with faculty supervision. Class sessions provide for discussions, exchange of experiences, and problem solving.

4 CREDITS

24-3102 Advanced Production Sound Applications

This course will examine and practice advanced sound recording strategies and techniques to prepare advanced location sound students for a career as a professional sound mixer. Students will provide complete production audio services to advanced projects, including pre-production assessment of equipment budgets; attend all production meetings, location scouting, recording of table reads, and acquisition of quality audio tracks; keep production journals; and manage all audio media, formats, and documentation. They will also perform technical competency tests with hard disk recording and wireless microphone technologies. Emphasis is on providing the highest level of quality audio services to advanced department productions.

4 CREDITS

24-3122 Audio For Visual Media III

Course is intended for advanced students who wish to gain more insight and experience in preparing and mixing sound tracks for film. Students work in teams to complete class projects during additional weekly lab times.

4 CREDITS

24-3198 Independent Project: Location Audio

Under guidance of an advisor, the student is responsible for on-location production sound recording and playback on the student or professional films.

24-3199 Independent Project: Audio Post Production

Student designs and renders the necessary elements for completion of a soundtrack on student or professional films.

24-3200 Lighting II

Course focuses on the visual image and how to arrive at that image through intellectual and physical means. This highly technical class stresses knowledge of technical elements necessary to accomplish the sophisticated marriage of art and science.

4 CREDITS

COURSE DESCRIPTIONS

FILM & VIDEO

FOR PREREQUISITES, SEE COLUM.EDU

24-3201 Cinematography: Camera Seminar II

Course focuses primarily on operating the latest models of 16mm, Super 16, and 35mm cameras and includes an introduction to ARRI SR3, Aeton 16, ARRI 535, and Panavision cameras. Instruction also covers support equipment, including the dolly, jib arm, gear head, video assist, Steadicam, and Smart Slate. Students learn how to operate equipment, shoot 35mm footage, and receive exposure to Telecine transfer in a commercial facility that includes digital da Vinci.

4 CREDITS

24-3202 Special Studies: Cinematography I

Through individual and group projects, students focus on the interpretation of artistic goals and work through technological problems of cinematography. Students develop different creative approaches to the visual concept of the script. Technical issues including film stocks, processing, densitometry, special effects, and lighting are discussed and analyzed.

4 CREDITS

24-3203 Special Studies: Cinematography II

This course is designed to acquaint students with the role of the cinematographer in the motion picture, emphasizing creation of the visual concept of the movie, problems of style, and design and arrangement in connection with the choice of creative techniques. This course also deals with the color structure of the motion picture.

4 CREDITS

24-3204 Digital Cinematography

Course explores technical and aesthetic demands of interformat production, digital cinematography, and digital postproduction and special effects. Students light the set and shoot the scene in different formats, using 16mm, 35mm, Digital Video, SP BETA, and HDTV. After composing the scene with special effect plates, students transfer the final product on 35mm print and evaluate how different recording media handle the video-to-film transfer process.

4 CREDITS

24-3205 Lighting III

Course focuses on advanced lighting for motion pictures based upon brightness analysis of the scene. Students learn how to light a scene using a spotmeter only.

4 CREDITS

24-3206 Photo Theory/Lab Practice

Course offers in-depth study of technicalities of photographic films and practical information on the role of the film laboratory. Filmmakers must understand their film stocks and the film laboratory handling them in order to use stock most effectively. Topics include latent image theory, tone reproduction, sensitometry/densitometry, mechanical properties of films, and image quality.

4 CREDITS

24-3207 Contemporary Trends Cinematography

This course will analyze motion picture photographic techniques of the past 70 years, with particular attention to those of the most recent 10 years. The class will examine cinematography through case studies of directors of photography and a survey of stylistic trends. The students will perform tests to achieve various effects and present results to their classmates.

3 CREDITS

24-3209 Compositing for Cinema

In this course students will learn the various analogue and digital techniques of compositing film elements of diverse origin, from film, electronic imaging systems, and computer-generated images, through lecture, demonstration, and hands-on practice.

3 CREDITS

24-3210 Cinematography Practicum

In this workshop, cinematography students work as directors of photography on a significant short film or video in collaboration with students from other concentrations. Emphasis is on visual and oral realization from a screenplay to affect an audience through dramatic screen presentation. Student cinematographers work in collaboration with directors and producers. The ability to communicate with one another and maximize the value of their creative contributions will be assessed. Cinematographers will collaborate on storyboards, scout locations, develop the visual concept of the story, create floor plans for scenes, participate in pre-production and production meetings, execute shooting within set production parameters, and supervise timing of the final project.

6 CREDITS

24-3211J Camera Movement: Practical Application of the Moving Camera

This highly intense, highly technical course is intended for the advanced Cinematography student. The class day will be broken into two individual sessions. The mornings will be devoted to studying past and present filmmakers and their use of the moving camera. It is also possible that we will bring into class, some of the equipment that is used in the motion picture industry (steadicam, cranes, etc.). The afternoons will be spent shooting class exercises and group projects.

2 CREDITS

24-3297 Independent Project: Cinematography Visual Elements

This independent project provides students the opportunity to receive credit for creating visual effects that will be used in a larger, more complex project or for inclusion in their reel, to be used for employment in the industry.

24-3298 Independent Project: Cinematography

This independent project provides cinematography students an opportunity to shoot a film outside the classroom and receive credit for the project.

COURSE DESCRIPTIONS

FILM & VIDEO

24-3299 Independent Project: Cinematography Reel

This independent project will provide cinematography students the opportunity to receive credit for the creation of their reel, to be used for employment in the film industry.

24-3302 Directing II

Students direct four scenes shot on videotape in this workshop class. Students prepare productions from script development, through storyboard, rehearsal, production, and editing. Students complete the first two in-class shoots of an assigned script that they rewrite and reinterpret. Scripts for the last two shoots are developed through a series of written assignments.

6 CREDITS

24-3303 Directing III

Course covers the process of directing one's own dramatic material, from preparation of a script breakdown to final cut. Using digital video, instruction emphasizes collaborative skills needed to work with a cinematographer, sound recorder, and editor. Projects for this class may be based on the student's own screenwriting. Students apply for admittance by submitting a very short, dramatically effective screenplay that is ready for pre-production.

6 CREDITS

24-3304 Directing Practicum

In this workshop, students direct a significant short film or video in collaboration with students from other concentrations. Emphasis is on visual and aural realization from a screenplay to affect an audience through dramatic screen presentation. Student directors take creative leadership of their project in collaboration with the producer. The ability to incorporate and maximize the value of contributions made by the cinematographers, editors, and other specialists will be assessed. Directors will create storyboards and shotlists, cast performers, participate in pre-production and production meetings, execute shooting within set production parameters, and supervise editing to a rough cut. They will be expected to continue with the project until delivery of a complete master ready for exhibition on either film or a broadcast video format.

6 CREDITS

24-3305 Scene Study with Camera: A Directing Workshop

In this advanced directing course, each student will direct, stage, and shoot two scenes. Each live scene is presented in class, critiqued, discussed, and reworked. The scenes are then shot on location and edited for further class critique.

6 CREDITS

24-3398 Independent Project: Directing

An independent project is designed by the student, with the approval of a supervising faculty member, to pursue directing projects beyond the scope of the directing course of study. Students must complete a rigorous application process prior to enrollment.

24-3400 Editing Practicum

In this workshop, students are partnered with other practicum students including directors, producers, cinematographers, production designers, and others to produce a significant, short film or video. Editing students continue to develop their skills in the editing room to tell a complete narrative story and to deliver post-production materials suitable for complex sound design and mixing as well as cut lists for online editing and color correction. They will be expected to continue with the project until delivery of a complete master ready for exhibition on either film or a broadcast video format.

6 CREDITS

24-3401 Online Editing Practicum

This class explores strategies for the conforming and mastering of film projects. Students learn color correction, compositing, image stabilization and scratch and dirt removal with the Avid Symphony digital editing system. The editor/client relationship will be emphasized, as students will perform an on-line of a Practicum film in consultation with off-line Editors, Producers, Directors and Cinematographers.

3 CREDITS

24-3500 Cinema Studies II

Using mostly primary texts, the course examines and interrogates some of the basic concepts of contemporary film and video studies. The course focuses on four areas: journalistic criticism, historiography and applied historical writing, film theory, and current trends in all the foregoing areas. Students will read original texts and write papers that demonstrate their understanding of them. The assignments will include short responses to the readings, as well as extended papers that analyze and critique the readings. Students will be encouraged as the course progresses to choose an area of special interest to explore in a term paper or extended application of the material.

3 CREDITS

24-3567 Visual Analysis

This detailed, specific analysis breaks down to great films into their component parts in order to discover their visual strategy. Films paired for examination in prior years have included *Citizen Kane* with *Bonnie and Clyde* and *Kluge* with *The Magnificent Ambersons*. This course may be repeated as featured films change.

3 CREDITS

24-3600 Producing I: Production Team

This course explores the production team and the role of the line producer, unit production manager, production manager and assistant directors in managing the physical production process of producing a film. This process will include budgeting and scheduling, and managing cast, crew and vendor relationships. Additional team members are examined, including the roles of the casting director, location manager, production coordinator, and script supervisor. The post-production supervisor position is discussed including post-production scheduling, budgeting, and meeting delivery requirements for distribution and film festivals.

3 CREDITS

COURSE DESCRIPTIONS

FILM & VIDEO

FOR PREREQUISITES, SEE COLUM.EDU

24-3601 Advanced Casting Director

The course will focus on the Casting Director's role as a facilitator of (and creative collaborator) in casting for filmed entertainment. This instruction will entail the full range of affairs between Casting Director and Director during the auditioning phase and a comprehensive look at hiring actors, contract negotiations, actor representation and the Screen Actors Guild.

3 CREDITS

24-3601J The Art and Business of Casting: Casting Director Workshop

Students will examine the casting process from packaging a film to production. Creative casting will be explored as a necessary preparatory process undertaken by casting directors, directors, and producers. Script roles must be embellished and further defined through this director-producer-CD collaboration, which yields a set of aesthetic parameters for auditioning actors and their associated performances. The workshop will give the successful student an understanding of how to recruit actors through promotion, communication with agents and managers, and the rigor of in-person auditions. A comprehensive look at auditioning will include creation of sides, assessment of script readings and monologues, and callbacks. Students will also focus on hiring both non-SAG and SAG actors and how to negotiate actor work-for-hire agreements.

2 CREDITS

24-3602J Location Scouting and Management Workshop

This course focuses on the role of the location manager, who is responsible for finding and securing locations to be used, and coordinating the logistics involved for the production to successfully complete its necessary work. Further, the course focuses on the location manager as the face of the production to the community and the person responsible for addressing the issues that may arise due to the production's impact on the community. The location manager typically is also the primary location scout for a film. They usually oversee several other scouts and assistant managers during the course of a show. They will commonly work closely with the director and the production designer during preproduction to find and secure the creative vision expressed by them. They are also responsible for public relations at the locations used and the safety of the crew during filming.

2 CREDITS

24-3603J Advanced Line Producing Workshop

This course is an advanced exploration of the line producer's role and the associated production team, including production budgets, schedules, Call Sheets, Daily Production Reports, Cost Reports, and associated production accounting. The course is also a detailed examination of the role of line producer as manager of the film's cast, crew, and the pivotal role of a line producer and financier.

2 CREDITS

24-3604 VFX Supervisor Workshop

In this advanced directing course, each student will direct, stage, and shoot two scenes. Each live scene is presented in class, critiqued, discussed, and reworked. The scenes are then shot on location and edited for further class critique.

3 CREDITS

24-3605 The Business of Animated Content

The Business of Animated Content is a course that will examine central business and legal matters associated with developing, producing, and releasing animated films. The course emphasizes the need to properly prepare the bundle of rights and legal documentation for an animated film as it enters the marketplace. Additionally, students will be introduced to basic business principles for short and feature animated films including new technologies and the evolving convergent marketplace.

3 CREDITS

24-3610 Prod Management: Scheduling & Budget Workshop (ONLINE)

Brief, intensive, online workshop examines the role of script breakdown, scheduling, and budgeting in film production. Course emphasizes script analysis for identifying key elements such as cast, locations, props, and art and design elements, and to determine appropriate scheduling, costs, rate sheets, and budgets. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

2 CREDITS

24-3612 Production Management: Script Supervisor Workshop (ONLINE)

Brief, intensive, online workshop examines the role of the script supervisor in film production. Content emphasizes the importance of continuity for single camera production, script timing, reporting, lining the script, and monitoring pick-ups and wild tracks. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 CREDIT

24-3613 Production Management: Postproduction Supervisor Workshop (ONLINE)

Brief, intensive, online workshop examines the role of the post-production supervisor in film production. Content emphasizes acquisition of post-production personnel and facilities; managing, budgeting, and scheduling workflow; and assuring adherence to delivery requirements as specified by the distribution agreement. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 CREDIT

COURSE DESCRIPTIONS

FILM & VIDEO

24-3615 Intro to Producing the Commercial

This course provides an introduction to the role of a commercial producer focusing on the advertising industry, the agencies, the creatives, bidding, as well as the physical/ logistical elements of producing commercials including scheduling, budgeting, crewing up, casting, working with vendors, for stage and location shooting. This course will cover a wide range of short-form content including commercials, corporate videos, to new media content.

3 CREDITS

24-3618 Production Management: Location Management Workshop (ONLINE)

Brief, intensive, online workshop examines the role of the location manager in film production. Content emphasizes location scouting, analysis of the production's logistical and budgetary requirements, negotiating with owners, acquisition of permits, and ensuring that legal requirements are met. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 CREDIT

24-3620 Analysis of Current Industry Practice: Los Angeles

Students analyze the development cultures in cinema, television, and new media as practiced in Los Angeles, the world center for the entertainment industries. Through interaction with guest speakers, studios, and production companies, group and individual mentorships, applied research, and direct engagement in project development, students acquire the understanding and skills required and make the contacts necessary for entry into the Los Angeles industry and/or investigation of their own productions.

4 CREDITS

24-3621 Research of History of Development in the Entertainment Industry

Students will research the history of development practices in the Los Angeles-based entertainment industry with an emphasis on shifts in studio and network organizations and economics. This broader consideration will support a focused case study on the development of a specific film, television, or new media production.

4 CREDITS

24-3622 Applied Development Practicum: Los Angeles

Students will work in teams to develop either a cinema or television project to the stage of readiness for pitching as a viable production. To do this, they will draw on the knowledge acquired through the concurrent analysis and history classes.

4 CREDITS

24-3700 Ideation & Theme: Portfolio Review

Course provides an opportunity for screenwriting students to revisit work completed throughout their tenure in the screenwriting program. Students critique their previous work in an effort to

understand their themes and styles, their strengths and weaknesses, and their development as a writer. This examination assists students in setting professional goals as screenwriters, whether that includes working in Hollywood or the independent scene. This course is recommended for seniors.

3 CREDITS

24-3701J Script Rewrite and Polish

In an advanced collaborative setting, workshop students will be asked to focus on the subtleties associated with production rewriting, from sculpting dialogue and polishing characters to defining the role of theme in the short film area. Juxtaposed with these creative affairs, students will be introduced to business practices associated with doing rewrite work, including work for hire scenarios. Material for the class must be approved by instructors and Practicum faculty before being submitted into the class.

2 CREDITS

24-3710 Screenwriting III: Senior Thesis

Based on student goals as identified in Ideation and Theme, course allows the student to develop a final portfolio thesis project. This thesis is the culmination of the skills the student has developed during his/her studies at Columbia.

3 CREDITS

24-3711 Screenwriting III: Senior Thesis LA

Course emphasizes the definition of a suitable story and the writing of a feature film script utilizing story, the exploration of genre, and the writing of a feature film script utilizing story development and writing tools such as computer software programs.

3 CREDITS

24-3713 Pitching Series Concept LA

Students participating in the L.A. program will have the opportunity to learn and practice the fine art of "the pitch," first in the classroom environment and finally to prominent television writers, agents, and producers.

3 CREDITS

24-3715 Adaptation II

Students will build on concepts and techniques introduced in Adaptation I, only instead of adapting outside material into short scripts, they will create a feature-length work. After learning about and trying to obtain the rights, students will choose a completed work of prose (novel, short story, magazine article, etc.), develop it into an expanded outline, then into a detailed treatment for the screen, and ultimately a feature length script.

3 CREDITS

24-3730 Topics in Screenwriting:

This repeatable course consists of rotating subjects that may be of interest to the developing screenwriter. Previous topics have included historical research for narrative film fiction, screenwriting

COURSE DESCRIPTIONS

FILM & VIDEO

FOR PREREQUISITES, SEE COLUM.EDU

for interactive media, experimental script writing, and business aspects of screenwriting. Students choose to register for the topic/semester that best addresses their interests and needs. Film and Video majors who are concentrating in Screenwriting are required to take at least one Topics in Screenwriting course.

3 CREDITS

24-3730J Topics in Screenwriting

This repeatable course consists of rotating subjects that may be of interest to the developing screenwriter. This course is focused for the J-term on one particular skill and aspect of writing for the screen. Students choose to register for the topic/semester that best addresses their interests and needs.

2 CREDITS

24-3731 Topics in Screenwriting: Hollywood Business in LA

Students participating in the Los Angeles program will take part in a lecture series analyzing the business of screenwriting in Hollywood. Some of the lectures will feature prominent screenwriters, agents, and producers.

3 CREDITS

24-3732 Topics in Screenwriting: Techniques and Business of Adaptation I

Students will take part in a lecture series of prominent screenwriters and producers who have adapted material, as well as lawyers, agents, and producers who will discuss the legal and business side of optioning and adapting preexisting material.

3 CREDITS

24-3733 Conceiving & Writing the Show Bible in LA

Students will develop and write a rudimentary show bible for a one-hour program in a genre of their choice. Focus will be on the process of positioning the show for current market situation.

3 CREDITS

24-3735 Script Development Practicum

Students will become familiar with the short film as a distinct form and learn the range of ways fictional short films can be originated along with associated best practices, including legal and ethical considerations. Students will establish and nurture creative partners capable of finding and developing viable short scripts from a wide range of source material; facilitate a deeper understanding of the creative and legal aspects of the film development process; Yield production-ready shooting scripts for the Spring Practicum production cycle that maximize the potential of the short film form to deliver concentrated (primarily visual) narrative.

3 CREDITS

24-3741 Screen Treatment & Presentation II in LA

Students will learn and practice methods of pitching and marketing film ideas, primarily using the student's script from Screenwriting III (24-3711, taken concurrently).

3 CREDITS

24-3801 Documentary II

Course uses hands-on projects to explore each step in the process of documentary filmmaking, from idea to final edit. Documentary styles, interview techniques, and non-fiction storytelling are inherent in the course, as well as technical considerations such as lighting and camera work. Students will complete a 15-minute film.

4 CREDITS

24-3805 Creating Personal Documentary

Course examines the aesthetic and production of personal documentary films. Class trains students to articulate their identities and personal perspectives on themselves and other important issues in their lives. Students use journal writing, video and audio recording, observational techniques, and other research methods to develop or record inner processes and personal self-reflection. Students develop and structure a short, personal documentary.

3 CREDITS

24-3820 Topics in Documentary

This production course for advanced documentary students will study and engage in various subgenres of documentary filmmaking. Such past topics have included visualizing the documentary, the nature film documentary, and cinema verite. Students may repeat this course as topics change.

3 CREDITS

24-3898 Independent Project: Documentary Production

An independent project in documentary postproduction is designed by the student and supervising faculty to complete a documentary resulting from Documentary Production or Independent Project: Documentary Production. Responsibilities include the logging of rushes, creating transcripts, assembling a paper edit, editing an off-line rough cut, and concluding with an online fine cut. Goal is to have a finished documentary for broadcast. Prior to registration, the student must submit a detailed postproduction schedule.

1-3 CREDITS

24-3899 Independent Project: Documentary Post Production

An Independent Project in Documentary Postproduction is designed by the student and supervising faculty to complete a documentary resulting from the class Documentary Production or Independent Project: Documentary Production. Responsibilities include the logging of rushes, creating transcripts, assembling a paper edit, editing an off-line rough cut, and concluding with an on-line fine cut. Goal is to have a finished documentary for broadcast. Prior to registration, the student must submit a detailed postproduction schedule.

24-4063 Teacher Training in Film & Video

This course provides students an opportunity to establish teaching skills and to develop curriculum for foundations curriculum. Participants will discover how they learn and how best to teach

FILM & VIDEO

others film production. Lectures, along with all support material, will be developed collectively and will become the property of all those involved in the class. Students completing this course will be prepared for the rigors of teaching beginning filmmakers.

2 CREDITS

24-4301 Directing in the Studio System

This Los Angeles-based course explores the role of the director within the studio system. The course examines relationships with producers, writers, and studio executives. Students learn the importance of budgets and schedules and their effect on the creative process. Leadership skills and team building are addressed. Students will explore the role of an agent and employment possibilities.

4 CREDITS

24-4302 The Professional Director

This Los Angeles-based course looks at the director at work. A variety of professional film and television directors will rotate through the course, showing how directors analyze and break down text, prepare for shooting, rehearse actors, and block action for the camera. Students will critique and analyze dailies with professional directors. Prerequisite: Acceptance into L.A. program.

4 CREDITS

24-4303 Casting, Blocking and Directing Actors

This Los Angeles-based course teaches students how to cast for film and television, rehearse actors, block action for the camera, and shoot the scene. Appropriate coverage for editing is explored. This course takes place in a sound stage on a studio lot using professional crews and actors. Prerequisite: Acceptance into L.A. program.

4 CREDITS

24-4304 Creativity: Vision and Process

This course familiarizes students with various artistic structures and creative processes. These will be presented by working artists from different disciplines around the school, each demonstrating the ways in which they approach ideation, access, and creation. Students will then practice those processes under the guidance of the visiting artists.

3 CREDITS

24-4403 Editing the Documentary

This course provides documentary editing experience in three areas: developing information-handling systems to deal with large amounts of material, acquiring the means to apply ideas about that material in order to develop comprehensive authorial approach, and using digital, non-linear, off-line video editing equipment for each student to edit his or her own interpretation from a variety of documentary materials.

4 CREDITS

24-4404 Editing the Commercial

Class emphasizes editing and postproduction producing under tight deadlines. Students edit commercials, trailers, and PSA projects every two weeks. Students act as postproduction supervisors, which requires them to contract with students working in other digital classes including Motion Graphics and Postproduction Sound.

4 CREDITS

24-4405 Advanced Editing: Finishing Strategies

This class explores strategies for the conforming and mastering of film and video projects. Students learn color correction, compositing, image stabilization, and wire and dirt removal with the Avid Symphony digital editing system. The editor/client relationship will be emphasized, as students will perform online edits in consultation with off-line editors and directors.

3 CREDITS

24-4406 Advanced Editing Seminar

This course provides an opportunity for advanced editing students to cut independent projects, advanced directing, and thesis projects in a classroom environment. Students also develop an editor's reel of their work for use in future projects.

4 CREDITS

24-4408 Editing III

Advanced editing students will learn professional editing techniques and editing room protocols while logging, capturing, and editing a feature length film. Students develop the necessary skills needed to organize and manipulate large amounts of film and audio material, to apply their creative skills to tell a complete three-act narrative story, and to deliver postproduction materials suitable for complex sound design and mixing as well as cut lists for negative conforming.

4 CREDITS

24-4420 Motion Graphics I

Students learn techniques to digitally integrate software and composite layers of images. Discussions of digital and optical effects from conception to design encourage students to make creative use of software.

4 CREDITS

24-4421 Motion Graphics II

Students learn complex film and video compositing under tight deadlines using advanced high-end systems. Course emphasizes storyboarding and design as well as postproduction house protocols.

4 CREDITS

24-4422 Motion Graphics III

Students will learn complex film and video compositing, focusing on mastering the use of the Flint/Flame. This course is designed to create high-end digital and optical effects through collaboration with advanced animators and cinematographers.

4 CREDITS

COURSE DESCRIPTIONS

FILM & VIDEO

FOR PREREQUISITES, SEE COLUM.EDU

24-4423 Graphic Design Workshop for Editors

Course is an intensive two-day seminar in graphic design. Instruction focuses on layouts, typography, color theory, motion graphics, and trends in design. Students refine their graphic design skills in order to improve the presentation of their film and video work. Course is taught by graphic design specialists. Work is created and critiqued in the workshop.

1 CREDIT

24-4424 On-Line Workshop for Editors

Two-day seminar enables students to perform online edits and learn the basic operation of Discreet Logic Edit.

1 CREDIT

24-4425 The Assistant Editor

Course familiarizes students with the duties of an editing assistant. Instruction focuses primarily on the handling of 16mm and 35mm film elements and on the use of equipment needed for finishing a project on film. Students learn proper practices and procedures for organizing materials; working with the lab; and logging, synching, and coding film and mag stock in preparation for editing. Several exercises teach fundamentals, and the final project cuts a short feature length film.

3 CREDITS

24-4426 Photoshop Workshop for Editors

An intensive two-day seminar in Photoshop, this course will assist editing students in video finishing. Photoshop can be used as a tool for graphics production for film and video. Students will learn titling, alpha channels, mattes, etc.

1 CREDIT

24-4426J Photoshop Workshop for Editors

An intensive two-day seminar in Photoshop, this course will assist editing students in video finishing. Photoshop can be used as a tool for graphics production for film and video. Students will learn titling, alpha channels, mattes, etc.

1 CREDIT

24-4427 Advanced Editing: Post Production Supervisor

Class is designed for the advanced editing student who is working as a postproduction producer. Content emphasizes pre-production decisions necessary for postproduction: scheduling, budgeting, hiring personnel, and allocating facilities and equipment. Class explores various national and international distribution requirements. Students learn strategies for communicating with third-party vendors including sound, labs, and postproduction houses. Class uses a feature length film as model.

3 CREDITS

24-4428 Advanced Editing: Avid Online

Course provides an advanced editing experience in three areas: developing skills to manipulate large amounts of film and audio material, acquiring the means to apply those skills, and using Avid Media/Film Composer equipment to complete assigned projects. Students also learn the organizational skills necessary to edit

projects on the Avid Media/Film Composer and to gain advanced knowledge of post-production protocols in digital editing. Students receive critiques of their work after each project to determine the development of their proficiency of craft and creativity. Course culminates in the editing of a film project from off-line to on-line and the generation of a keycode cutlist.

4 CREDITS

24-4429 Advanced Editing: Experimental Editing

Through a series of exercises, students learn alternative editing strategies for both narrative and non-narrative work. Students cut three short projects based on each covered experimental tradition and then a longer final project. Projects develop with increasing complexity and enable students to apply their ideas about experimental film to their material to develop their own style and aesthetic. Students receive critiques of their work after each project to determine the progress of their proficiency of craft and creativity.

3 CREDITS

24-4430 The Machine Room

Course is an intensive two-day seminar in machine-room technology. The machine room is the heart of a post-production facility. Students will learn video and audio signal patching and monitoring. The mechanics of professional videotape decks, patchbays, distribution amps, waveform monitors, and vectorscopes will be covered. This practicum prepares students for post-production industry entrance exams.

1 CREDIT

24-4430J The Machine Room

Course is an intensive two-day seminar in machine-room technology. The machine room is the heart of a post-production facility. Students will learn video and audio signal patching and monitoring. The mechanics of professional videotape decks, patchbays, distribution amps, waveform monitors and vectorscopes will be covered. This practicum prepares students for post-production industry entrance exams.

1 CREDIT

24-4433 Studies in Motion Graphics

This repeatable course allows students to study and analyze a different style of motion graphics each semester. Throughout the course, students investigate case studies in the selected style and apply it to their own work. Students should already have a working knowledge of Adobe After Effects, Photoshop, and Illustrator at an intermediate level. Students will study the aesthetic and technical history of digital special effects. Through focusing on case studies, students will breakdown the process of 3-D compositing and apply to in-class exercises. Students will also collaborate in compositing 3-D and live action elements to a special effects scene.

4 CREDITS

24-4492 Independent Project: Editing Pre-Postproduction

Course provides the independent editor with an opportunity to log and organize his/her project in preparation for editing.

FILM & VIDEO

24-4493 Independent Project: Editing Narrative Short

Course provides the independent editor or independent filmmaker with an opportunity to edit a short narrative film.

1-3 CREDITS

24-4494 Independent Project: Editing Documentary Short

Course provides the independent editor or independent filmmaker with an opportunity to edit a short documentary film.

24-4495 Independent Project: Editing Experimental Short

Course provides the independent editor or independent filmmaker with an opportunity to edit a short experimental film.

24-4496 Independent Project: Editing Motion Graphic/Special Effects

Course provides the independent editor or independent filmmaker with an opportunity to edit a motion graphics or special effects for a short film.

1-3 CREDITS

24-4497 Independent Project: Editing Music Video

Course provides the independent editor or independent filmmaker with an opportunity to edit a music video.

24-4498 Independent Project: Editing Director's/Editor's Reel

Course provides the independent editor or independent filmmaker with an opportunity to edit a reel of their work.

1-3 CREDITS

24-4566 Film Festivals

This course reviews and evaluates the role and function of the major national and international film festivals in promoting certain styles of filmmaking, as well as their marketing and distribution. The role of film criticism and festival directors will be discussed. The course will have an overview of the history and politics of film festivals in different periods.

4 CREDITS

24-4605 Producing II: Legal and Financial Options

Taking a pragmatic view of the evolving film industry, course examines the basic process of financing film and video projects including research and analysis and associated procedures to procure production financing. Course also explores the bundle of rights associated with filmmaking including the role of the chain of title and the protocol of negotiating corresponding multi-platform distribution deals. A thorough examination of cast and crew dealmaking, contracts relating to locations, vendors, and other production affiliates is discussed.

3 CREDITS

24-4606 Producing III: The Creative Producer

This course examines the role and functions of the creative producer throughout the life cycle of a film. The creative producer is the person who acquires intellectual property, develops it, packages it, finds financing, and hires and supervise the entirety of the cast and crew from pre-production through distribution. This course will balance classroom lectures with practical exercises in advanced filmmaking.

3 CREDITS

24-4607 Producing IV

Students will become familiar with the short film as a distinct form and learn the range of ways fictional short films can be originated along with associated best practices, including legal and ethical considerations. Potential sources will include original ideas, complete works adapted from other modes (such as short stories and stage plays), excerpts from existing works, and real world events (via news and current affairs). Under the supervision of faculty, senior screenwriting and producing students will form teams and provide scripts that maximize the creative and logistical potential of the source material. The course instructors will function as executive producers for all the projects developed within the class. Course admission is by application.

3 CREDITS

24-4608 Producing V: Producing Practicum

In this workshop, students are partnered with other practicum students including directors, editors, post-production supervisors, production designers, and others to produce a significant, short production within the semester of no more than 10 minutes in length that is festival- and distribution-ready. Emphasis is on creative collaboration script development, crew assembly and pre-production, production management, and post-production supervision. Producing students are required to take Producing IV and provide a detailed application for entry into this course.

6 CREDITS

24-4610 The Line Producer Workshop

The line producer is the day-to-day producer on the front line during production. This immersion course meets for 10, 4 3/4 hours/day, usually prior to the beginning of the semester. This course teaches line producers how to supervise film production. The line producer's role is covered, including decision making and crisis management; team building and collaboration with other production personnel. Additionally, the course explores budgeting and accounting principles in relation to ongoing production changes and adaptations.

3 CREDITS

24-4614 The Assistant Director's Workshop

This course teaches assistant directors how to run a set by assembling all of the elements needed for filming and for the daily operation of the shooting set. The course explores an assistant director's objective of providing the director with everything he or she needs to put the director's vision on film. Their duties are supervisory, organizational, administrative - and multifarious. Working within the structure that is governed by budgets, union

FILM & VIDEO

and guild contracts, industry custom, and so on, they make schedules, attend to the cast, direct extras, oversee the crew as each shot is prepared, create detailed reports of each day's events, and are looked to by cast and crew to solve many problems that arise in advanced productions.

3 CREDITS

24-4615 Advanced First Assistant Director

The course would focus on applied advanced First Assistant Director skills, including short and feature film scheduling, calling roll on-set, collaborating with the Director and other key crew during production, working in both union and non-union settings, and wrangling associated production documentation.

3 CREDITS

24-4621 Producing: Distribution & Marketing Workshop (ONLINE)

Brief, intensive, online workshop examines distribution and marketing strategies in the film production cycle. Course focuses on the nature of distribution deals, marketing campaigns, and finding and researching distributors. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 CREDIT

24-4622 Producing: Film Financing Workshop (ONLINE)

Brief, intensive, online workshop examines methods and types of film financing, placing emphasis on using appropriate legal structures for each production. Instruction explores the current state of the market to determine appropriate budgets. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 CREDIT

24-4623 Producing: Legal Elements Workshop (ONLINE)

Brief, intensive, online workshop examines basic legal elements and requirements for filmmakers, including copyright, literary options, clearances, and deals. Content addresses the method for finding an entertainment and intellectual property attorney. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 CREDIT

24-4626 Producing III: Film Financing

Advanced producing class covers the financial, legal, and packaging requirements necessary to produce feature narrative and documentary films. Instruction provides a thorough examination of distribution and financing deals, acquisition of creative material using options, and assuring clearances and legal copyrights. Class explores development and marketing strategies and pitches feature-length projects to acquisition producers.

3 CREDITS

24-4627 Producing the Commercial and Corporate Film

Introduces the role of the producer in development, production, postproduction, and delivery of commercials and corporate films. Instruction emphasizes standard practices in production company operations. Students learn how to read storyboards and scripts and understand strategic marketing plans through practical applications. Students will bid, schedule, and execute a commercial production.

3 CREDITS

24-4630 Concept, Pitch & Sales: Los Angeles

Course examines how films are sold to major studios, producers, and distributors. In this class, students learn first how to shape the initial idea, how to deliver the pitch, and how to negotiate a deal. Course emphasizes not only the theory of the pitch but its practice as well. Course admission is by application.

3 CREDITS

24-4631 Studio Producing: Los Angeles

Students learn the function and culture of the studio system as it is currently structured and practiced. Topics include development, reading for coverage, complex financing, and distribution. Class also explores the various roles of executives in the film and television industries and their relationships with agents, legal entities, and intellectual property. Course admission is by application.

3 CREDITS

24-4632 The Line Produce: Los Angeles

Students examine elements of pre-production, production, and post-production in the film and television industries from the perspective of the role of the line producer. Topics include scheduling, budgeting, and line-producing in the context of large budgets and complex projects. Below-the-line jobs and relationships with crew and guilds are covered.

3 CREDITS

24-4633 Research & Analysis of the Film & Television Industries: Los Angeles

Students learn to perform sophisticated research and analysis of selected production and distribution companies in the film and television industries. Use of specific industry databases and trade journals is covered as well as the use of primary and secondary source research. Students will learn how to use research to prepare analysis and professional reports.

3 CREDITS

24-4656 Independent Project Producing: Los Angeles

Course is a component of the Semester in L.A. program. Students develop a project then research and contact studios, production companies, and agents regarding the developed feature-length film project. Course admission is by application.

24-4689 Internship: Los Angeles

Internship with established producing, production, or post-production entity in Los Angeles.

COURSE DESCRIPTIONS

FILM & VIDEO

24-4690 Independent Project-Producing: Preproduction

This is the pre-production phase of an independent production that involves final creative and logistical preparation for principle photography. Among other things, this coursework includes location scouting, test shooting, rehearsals, and insurance and permit acquisition.

24-4691 Independent Project-Producing: Production

This project combines the development and pre-production phases of an independent project.

24-4692 Independent Project Producing: Case Study

Independent project in which the student conducts a substantial research project in industry trends, production company organization, and/or media conglomerates.

24-4693 Independent Project-Producing: Production

This phase of the project includes principle photography. The participant may be producer and director, producer and production manager, producer and assistant director, or simply producer. Student may not combine the role of director with production manager or assistant director and may not combine the role of production manager with assistant director.

24-4740 Screen Treatment & Presentation

Course develops students' skills in presenting their film ideas orally and in written treatment format. Course builds on concepts learned in Screenwriting I and Screenwriting II. Students master techniques to improve their oral "pitching" skills, learn how to write a query letter, and explore ways to improve their storytelling ideas. Course emphasizes rewriting and developing skills to sell screenplays.

3 CREDITS

24-4742 The Business of Screenwriting

Students will learn how the inner workings of the film industry directly affect their ambitions as screenwriters. They will understand that there is much more to being a screenwriter than writing the script alone. This course will give the students a working knowledge of finding an agent, researching producers for their material, dealing with studios, understanding different types of contracts, copyright law and the Writers Guild of America. Students will also have a chance to take their scripts through a professional submission process to the agent or production company of their choice.

3 CREDITS

24-4810 Producing the Documentary

This advanced production course explores the relationship between the filmmaker and issues of social, personal, and political importance. It is aimed at advanced students who feel strongly about matters of wide-reaching social relevance and who wish to use the documentary vehicle as a tool for investigation and advocacy. The course emphasizes the importance of research

and project planning, as well as issues of access and ethics in the filmmaker-subject relationship. With instructor's permission, it may be open to students from other disciplines/departments.

3 CREDITS

24-4900 Music Video Production

Course analyzes ways in which artists combine visual imagery with music as with MTV-style music videos. Music video professionals introduce the class to the business. Through group projects, students learn various production techniques, including scripting, budgeting, and lip sync recording. Students develop a final music video project from script to final edit with a local band.

4 CREDITS

24-4901 Experimental Production I

This project-centered course engages students in non-narrative, alternative aspects of video and digital production. Students develop an aesthetic that explores, challenges, extends, or subverts mainstream narrative or documentary structures. Topics include camera experimentation and image manipulation; development of personal, political, or social themes; and distribution and marketing of experimental work.

4 CREDITS

24-4902 Experimental Production II

This project-centered course stimulates and assists students in the creation of an alternative film, video, or digital work. Students will employ an aesthetic that explores, challenges, or subverts mainstream narrative or documentary structures. The class builds on topics from Experimental Production I, including camera experimentation and image manipulation as well as the development of personal, political, or social themes. Festivals, distribution, and marketing of experimental film and video will also be emphasized. The class will produce a show at the end of the semester.

4 CREDITS

24-4910 Digital Production for the Internet

Students learn how to combine their existing skills and develop new ones in digital video production, computer animation, image manipulation, and digital editing. In this project-oriented class students learn to synthesize several media elements on a computer to produce an original work for display on the internet. Instruction emphasizes basic programming techniques as well as artistic and commercial applications of multimedia.

4 CREDITS

26-1000 Animation I

As an introduction to basic film animation techniques for persons with little or no animation production experience, this course will explore basic animation techniques including object, drawn, and 3-dimensional, including concept development, storyboarding, and final production techniques. Animated films and videos, both domestic and international, will be screened and discussed. You will be expected to complete short exercises in each of the techniques mentioned, then complete a 10-second final project from storyboard to final shooting onto film.

4 CREDITS

COURSE DESCRIPTIONS

FILM & VIDEO

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26-1080 Directed Study: Animation

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

26-2010 Animation Camera & Sound

This course focuses on establishing a thorough understanding of the traditional animation production process, from storyboard creation to final shooting. In class exercises will explore both analog and digital equipment and terminology used in the process, as well as the procedure for exposure sheeting camera and compound moves culminating on the completion of a 20-second lip-sync animated film shot on a LunchBox Sync DV. The recording and editing of dialogue and sound effects will be an integral part of the process.

3 CREDITS

26-2015 Introduction to Computer Animation

This course will introduce the beginning student to the three 3-dimensional computer animation applications that they will be studying in future semesters: Maya, XSI, and 3D-Studio Max. Concepts, relationships between concept and technical skills, and the need to understand the historical development of 3-dimensional computer animation will be emphasized. Exercises will highlight application similarities and differences, while showing that the process becomes increasingly familiar as each application is explored.

4 CREDITS

26-2025 Drawing for Animation I

Through this drawing-intensive course, you will acquire an understanding of figurative human emotions and movements, enabling you to create believable animated characters. You will create model sheets, learn the principles of animation, and learn how to endow your characters with believable actions and acting. Digital pencil testing will allow for the building of the animation from basic motion to more refined movements and emotion. Particular attention will be given to timing, layout, the creation of extreme drawings, and the process of inbetweening.

3 CREDITS

26-2028 Alternative Strategies in Animation

The objective of this course is to explore alternative approaches to the normally highly structured, technically oriented process of creating an animated film. You will be expected to be curious and imaginative as you are introduced to unorthodox approaches including sand, pastels, drawing directly on film stock, paint-on-glass, and other techniques. You will also view and discuss films created by non-mainstream artists/animators such as Len Lye, Norman McLaren, and others, which will introduce you to highly graphic and imaginative movement and messages.

3 CREDITS

26-2030 Stop-Motion Animation

In this class, you will gain a basic understanding of three-dimensional animation using armatures, puppets, and objects. With the use of a Video Lunchbox, you will investigate the nature of human movement, and cover topics such as timing, weight, exaggeration, composition, lighting, and narrative approaches. You will also become familiar with various materials and tools as you explore ways to create characters and simple scenery. A variety of stop-motion films, spanning a wide range of genres, will be viewed and discussed.

3 CREDITS

26-2070 History of Animation

The origins of the animation process, beginning with animated films by J. Stewart Blackton, Emil Cohl, Len Lye, Winsor McCay, and many others through to present day productions will be explored. The lives and environments, as well as the artistic and narrative influences on these and other animators, will be dissected and studied. The class will involve weekly screenings of films and videos from around the world, including both independent and commercial, to get an understanding of where this art form has been and where it might be going. Emphasis will be on understanding the motivations and influences on animation artists, and how as contemporary animators you might benefit from studying them.

3 CREDITS

26-2075 Digital Animation Techniques I

Course introduces you to what has become the norm at most studios: digital ink and paint and compositing. You will work with animated drawings created in 26-2025 Drawing for Animation I, or create new drawings to scan, paint, and render with independent peg moves, using computers as the medium, creating a full-color 20-second piece of animation for a final project.

3 CREDITS

26-2076 Digital Animation Techniques II

This course expands on the concepts and techniques introduced in 26-2075 Digital Animation Techniques I. Advanced compositing techniques, which include creating texture maps, applying gradients, and multi-plane camera set ups, are explored. Course focuses on a final project, which requires the combination of at least two of the following medium: traditional animation, 3-D animation, stop-motion, and live action.

3 CREDITS

26-3016 Advanced Computer Modeling

Course builds on the knowledge learned in 26-2015 Introduction to Computer Modeling. Students experience using advanced Light-wave techniques. Students develop a short animation project, either one begun in the previous class or a completely new piece. Storyboards are reviewed, and timing is discussed prior to actual work on the film.

3 CREDITS

26-3026 Drawing for Animation II

Course focuses on further development of animated characters. Students explore the skills necessary to understand and communicate the emotions and intentions of a character. Students explore and communicate theatrical acting through their characters' actions and movements, applying the principles of classical animation. Students are also given the opportunity to explore lip-syncing and adding personality and depth to their creations.

3 CREDITS

26-3031 Stop-Motion Animation II

You will be responsible for creating a short stop-motion to complete during this 15-week class. You will be responsible for constructing sets, props, and stop-motion puppets, and will be assigned exercises that help to refine and perfect key scenes within your project. You'll have the option of incorporating sound and lip-sync into your project. Various digital shooting methods will be explored, including using a mini-DV camcorder with a video Lunchbox DV, or using a digital still camera, and editing in an NLE application.

3 CREDITS

26-3036 Advanced Computer Animation: 3DS Max

This class will expand upon the skills and concepts introduced in 26-3045C Computer Animation: 3DS Max. Using Discreet Logic's computer animation software, students will be introduced to advanced concepts and techniques using inverse kinematics/forward kinematics, dynamics, and simulations. Using MAX scripting for animation will also be covered. A series of short exercises will ensure that students understand these skills and techniques as the class progresses. A final project will encourage students to exhibit these acquired skills.

4 CREDITS

26-3040 Animation Storyboard & Concept Development

This course will emphasize story and concept development. You will research, develop, illustrate, and present your concepts on storyboard panels. Different graphic approaches will be explored and discussed, and weekly you will present your work and receive constructive feedback. Assignments will include storyboarding a fable, a personal experience, a myth, and a poem. Your final project will involve creating a story reel, where you will explore timing and story communication via scanned and projected storyboard panels.

4 CREDITS

26-3045A Computer Animation: Maya

Course emphasis will be on establishing the modeling skills and knowledge necessary to create a character that can be animated using Alias/Wavefront's Maya software application. Exercises and quizzes will help to establish a solid understanding of polygonal modeling, rigging, lighting, rendering, and animation using this application. Students will be expected to log a minimum of four hours of lab time outside of class each week.

4 CREDITS

26-3045B Computer Animation: Softimage/XSI

Course emphasis will be on establishing the modeling skills and knowledge necessary to create a character that can be animated using the Softimage/XSI software application. Exercises and quizzes will help to establish a solid understanding of polygonal modeling, rigging, lighting, rendering, and animation using this application. Students will be expected to log a minimum of four hours of lab time outside of class each week.

4 CREDITS

26-3045C Computer Animation: 3-DS Max

This course will explore the Discreet Logic 3DS Max software application. Exercises and quizzes will help to establish a solid understanding of polygonal modeling, rigging, lighting, rendering, and animation using this application. Emphasis will be on establishing the modeling skills and animation skills necessary to create a rendered performance. Assignments and in-class critiques will help to establish a solid understanding of character modeling, animation, and lighting. Students will produce a 15-20 second rendered exercise focusing on character-oriented animation.

4 CREDITS

26-3046 Advanced Computer Animation: Maya

This class will expand upon the skills and concepts introduced in Computer Animation I. Using Alias/Wavefront's Maya computer animation software, students will be introduced to advanced concepts and techniques using inverse kinematics/forward kinematics, dynamics, and simulations. Using MEL scripts for animation will also be covered. A series of short exercises will ensure that students understand these skills and techniques as the class progresses. A final project of 15-20 seconds will demonstrate their understanding of these skills.

4 CREDITS

26-3047 Digital Animation Techniques: Flash

This course introduces you to Flash, a digital animation technique and aesthetic that is quickly becoming the chosen method for traditional animators. You will apply fundamental animation principles learned in Drawing for Animation 1 (26-2025) as well as visual storytelling techniques in Animation Storyboard and Concept Development (26-3040) and apply them using the Flash technique. You will also learn to create paperless animation, using a digital drawing tablet and computer, creating a short animated piece by the end of the semester.

3 CREDITS

26-3048 Animation Portfolio Development

This course will help you prepare for work in the field of animation by providing weekly insight and guidance as you develop a working portfolio, resume, and video/DVD with work you've completed. In addition to weekly in-class work, several professional animation studio student recruiters will come to campus throughout the 15-week class to present portfolio examples and discuss the field. They will meet with each of you one on one to discuss your particular situation and to give you their advice and direction.

3 CREDITS

COURSE DESCRIPTIONS

FILM & VIDEO

FOR PREREQUISITES, SEE COLUM.EDU

26-3050 Acting For Animators

This class addresses head-on connections between thinking, emotion, and physical attraction. Walt Disney gave Mickey Mouse a brain and, after that, animated characters had options. Mickey could act shyly or boldly, experience joy and sadness, and his body would respond accordingly. It all started with the brain - with thinking. Emotions are automatic value responses. Each character has its own set of values, emotions, and its own way of moving in the world.

3 CREDITS

26-3060 Traditional Animation Studio

You will be required to complete a short 30-second to 2 -minute story reel, also called a story reel, which is a short film or video of storyboard panels and a minimum of three scenes (pencil test permitted), shot and edited to length. Your story can be based on one of your 26-3040 Animation Storyboard and Concept ideas, or it may instead be a completely new project. You will be expected to present your work to your fellow classmates at the end of the semester for feedback and discussion.

4 CREDITS

26-3063 Computer Animation Studio

In this class students will be required to complete a short 30-second to 2 -minute leica reel, also called a story reel, which is a short film or video of storyboard panels and a minimum of three scenes, shot and edited to length. Particular emphasis will be on incorporating concepts learned in the Animation Storyboard & Concept Development class. Students will spend the majority of the semester focusing on working on models, animating characters, and completing and rendering their short video.

4 CREDITS

26-3065 Animation Work-in-Progress

This course is designed to provide feedback to you if you choose to work on an independent project outside of any particular animation class. You will be expected to be self-motivated and you must come to the first class with an approved concept or project to work on during the 15-week period. The class will meet five times during the semester, with the schedule finalized at the first meeting. At that time, you will be expected to make a presentation outlining your goals and expectations for the project you've chosen to undertake. At the final class meeting, you will be expected to present the work you've completed during the class to your fellow classmates and to invited faculty and students in the 402 screening room.

2 CREDITS

26-3070 Cartooning

Course introduces different aspects of cartoon drawing. Course teaches basic techniques of cartoon drawing and investigates five genres of cartooning. Students study in-depth one liner, multi-panel, advertisement, illustrative, and political editorial cartoons. Instruction includes historical study of specific types of cartoons dating from 1745. Course explores style of cartoons, thematic types, and construction of cartoon character for the technique of animation.

4 CREDITS

26-3080 Motion Capture I

This course provides an introduction to motion capture terms, concepts, and history. Students learn the process of capturing motion data by conceptualizing, planning, and directing on-site sessions. A 3-D character performance will be created by converting data from sessions and linking it to a computer-generated character.

4 CREDITS

26-3081 Motion Capture II

This course emphasizes the skills needed to edit and assemble advanced motion capture data. Students learn the technical and aesthetic considerations necessary through a series of home-work exercises and classroom critiques. Various motion editing applications will be introduced and discussed. By converting final edited data to work with a variety of 3-D animation packages, students learn how to apply data from motion capture sessions to either create a series of rendered animation images for film/video or create animation content for game production.

4 CREDITS

26-3082 Environmental Design & Modeling I

This course emphasizes the design and technical ability needed to model non-character 3-D objects. Students will be introduced to level design, industrial design, and architectural terms and concepts. Using 3-D software, students will design and build environments, set dressing, and vehicles. Level-of-detail exercises will introduce the concept of polygon and image budget creation. Exercises in stand-alone software packages will teach advanced texture/mapping.

4 CREDITS

26-3083 Environmental Design & Modeling 2

This course continues to refine and advance the design and technical abilities needed to model non-character 3-D objects. Using 3-D software ability, students will design and build environments, set dressing, and vehicles based on Game Production 1 & 2 parameters.

4 CREDITS

26-3085 Animation Production Studio I

This is the first of two semesters in which you will be working collaboratively with fellow classmates on a single project, the purpose of which is to simulate an actual production environment that they might face once having left academia. Each participant will be assigned a particular production role based on a portfolio review at the beginning of the class in which you each will be asked to share portfolio work from previous classes with the executive producer (the instructor) and fellow classmates. This first semester of pre-production includes screenplay, design of characters and backgrounds, storyboards, sound recording, and completion of a story reel. Each student will be assigned specific production roles based on a review of his or her work. Promotional materials produced this semester will include t-shirt artwork.

6 CREDITS

COURSE DESCRIPTIONS

FILM & VIDEO

26-3086 Character Design and Modeling I

This course emphasizes the design and technical ability needed to model 3-D characters. Students will be introduced to design, sculpting, and anatomical terms and concepts. Using 3-D software, students will design and build characters and other organic models. Level of detail exercises will introduce the concept of polygon and image budgets. Exercises in stand-alone software packages will teach advanced texture mapping.

4 CREDITS

26-3087 Character Design & Modeling 2

This course continues to refine and advance the design and technical abilities needed to model 3-D characters. Students will compare and contrast stand-alone software packages for advanced texture-mapping. Using 3-D software, students will design and build characters and other organic models based on Game Production 1 & 2 parameters.

4 CREDITS

26-3089 Advanced Character & Environmental Design

This course continues to refine and advance the design and technical abilities needed to model 3-D characters and non-character 3-D objects. Using Maya for 3D modeling and stand-alone software for advanced texture-mapping, students will design and build either characters or environments based on industry standards. This process will also allow the students to contribute models in the Game Engine chosen for the subsequent courses in the Game Major: Game Project (36-3997) & Game Studio (36-3998).

4 CREDITS

26-3090 Animation Production Studio II

You will continue working on the project begun in your 26-3085 Animation Production Studio 1 class. Storyboards, characters, and story were established in the first semester, and each of the production crews will be heavily into production at this point. This class is primarily devoted to production and post-production, with the students analyzing dialogue tracks, creating traditional and/or computer animation, generating music and sound elements and visual effects. The goal this semester is to finish production and be fully into post-production by mid-term, with a finished animated film or video by semester's end. Promotional materials produced this semester will include poster artwork.

6 CREDITS

26-3605 The Business of Animated Content

The Business of Animated Content is a course that will examine central business and legal matters associated with developing, producing and releasing animated films. The course emphasizes the need to properly prepare the bundle of rights and legal documentation for an animated film as it enters the marketplace. Additionally, students will be introduced to basic business principles for short and feature animated films including new technologies and the evolving convergent marketplace.

3 CREDITS

THE FIRST-YEAR SEMINAR

ROBERT C. LAGUEUX, DIRECTOR

Approach

The First-Year Seminar, a required foundational course in the College's Core Curriculum, provides a common intellectual experience to all of Columbia's first-year students. In small classes of no more than 18, The First-Year Seminar acclimates students to the four fundamental activities that members of the College community engage in: questioning, exploring, communicating, and evaluating. The First-Year Seminar provides students the opportunity to pursue and practice these fundamental skills during the first year of college, in an atmosphere that encourages and values inquiry and communication in a variety of media and genres.

Curriculum

Students practice questioning, exploring, communicating, and evaluating within the context of several topics, including Self and Identity, Ethics in Community, and Manifesting Vision. Each topic has one or more core texts that form the basis of discussion and inquiry. We use a diverse group of texts that, in the past, have included Marjane Satrapi's graphic novel *Persepolis*, Mary Shelley's *Frankenstein*, Sophocles's *Antigone*, and Paul Haggis's film *Crash*. Working both individually and in collaboration with each other, students produce Topic Studies in a variety of media, each accompanied by a written Rationale document.

Robert C. Lagueux

Director, The First-Year Seminar

THE FIRST-YEAR SEMINAR

48-1100 The First-Year Seminar

The First Year Seminar New Millennium Studies is grounded in interdisciplinary studies in the humanities and social sciences, acclimating students to the four fundamental activities that members of the College community engage in: questioning, exploring, communicating, and evaluating. Topics and texts are selected and studied in ways that will help Columbia students become more competent and confident readers, writers, thinkers, creators, and collaborators. This First-Year Seminar course helps prepare students not just for their subsequent years at Columbia, but for their future lives and careers as responsible citizens and authors of the culture of their time.

3 CREDITS

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

LISA BROCK, CHAIRPERSON

The Humanities, History, and Social Sciences Department welcomes you to the wonderful world of ideas, critical thinking, interdisciplinary methodology, abstract reasoning, and verbal and written engagement through the study of cultural studies, history, the humanities, the social sciences, and languages. In our department and in our courses, students are pushed to think outside the box, to integrate their experiences and creativity with research, observation, and a high level of analysis. We work on the assumption that every student should strive to be a thinker who understands his/her place and his/her work in the global and local context.

In our rapidly changing world, artists and media professionals must be sensitive to major issues of the societies in which they practice. Columbia College students well rounded in the liberal arts are able to enter the professional world of work or graduate school at multiple points, to participate in shaping new developments in their professions, and to exhibit greater confidence when overseeing their interests. For those who wish to accomplish the powerful mandate to author the culture of our times, a foundation in the liberal arts offered by the Humanities, History, and Social Sciences Department is an indispensable element of their education.

Humanities, History and Social Sciences encourages students to lead fulfilling lives as professionals, citizens, and members of the human family. For these reasons, students are encouraged to complete their LAS Core requirements with courses from the Humanities, History, and Social Sciences Department, and for maximum benefit, to take a Humanities, History, and Social Sciences course in each of their semesters at Columbia.

History, humanities, social science, language, and cultural studies courses are offered in the Humanities, History and Social Sciences Department. These courses provide a common context for Columbia's students, give them the opportunity to study the relationship of self to society, and provide the broad liberal arts background that is the foundation of an undergraduate education in any major.

Humanities, History and Social Sciences courses introduce students to the world. These courses increase students' knowledge and understanding of historical events, allow them to analyze and examine social and cultural concepts, and expose them to the diverse cultures and behaviors of humankind. Humanities, History, and Social Sciences courses contribute to increased student knowledge of the historical and socio-cultural background in which the arts develop and are created, and they raise student awareness of historical and ethical issues in the arts, philosophy, and religion. They also teach students the challenges and delights of new languages.

Cultural Studies is the major of the Humanities, History, and Social Sciences Department. It is a field that reflects, analyzes, and sometimes critiques culture. Culture is understood both as a way of life encompassing ideas, attitudes, languages, behaviors, institutions, and structures of power and as a range of other cultural practices that include such things as expressive, communicative, and creative acts. Cultural studies promotes the study of culture in all its varied forms and does so from an interdisciplinary perspective. It studies the dimension of everyday culture, but neither is limited to them nor is merely the study of the contemporary or the Western. Cultural studies examines the collaborations, borrowings, and blending of diverse traditions and encourages cross-cultural dialogue, appreciation, and understanding.

Cultural studies itself does not produce the objects of art and media; rather, it creates the space and the dialogue essential for the development of progressive, intelligent products. Cultural studies fosters awareness of the world (the way it works and does not work) and promotes informed decisions in these places where arts and media are created, collected, consumed, and studied.

History courses cover the histories of the United States, Africa, Asia, Latin America, the Caribbean, and the Middle East. There are also specialized courses on particular places, periods, and topics. The study of history expands our knowledge of human development and endeavors in multiple arenas, aids in the development of a comparative perspective, and illuminates the present.

Humanities courses probe the rich cultural heritages of humankind in the visual and performing arts, music, philosophy, and religion. They develop a student's capacity to discover, understand, and enjoy the processes and products of human creativity, and to examine human aspirations and values. They also encourage students to examine the ethical impact of the arts and the media.

Social science courses explore classic and contemporary issues in human behavior for individuals, societies, and cultures, and introduce the critical skills needed to make responsible judgments and take responsible actions in civil society. Social science courses are offered in anthropology, economics, geography, political science, psychology, and sociology.

We have minors in Women and Gender Studies, Latino/Hispanic Studies, and Black World Studies. All of these minors are fabulous companions to majors in the art and media areas, allowing students to gain grounding in a socio-cultural, historical, or political area from which they can generate ideas and context for their work.

Lisa Brock

Chairperson, Humanities, History, and Social Sciences

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

BACHELOR OF ARTS IN CULTURAL STUDIES

Cultural Studies at Columbia College explores culture in its richly varied forms and processes from an interdisciplinary perspective. The program seeks to help students understand aesthetic, political, social, and economic relationships between cultural production and reception. It also considers the civic dimension of cultural practice by viewing these practices from standpoints of ethics and social justice. And, finally, it strongly emphasizes the active involvement of all forms of cultural knowledge and social action in the everyday life of local and global communities.

Cultural Studies deals with the dimensions of everyday culture, yet is not limited to them; it addresses the traditional and the novel, the familiar and the foreign. Cultural Studies examines the cultural collaborations, borrowing, and blending of diverse groups, exploring the centers as well as the margins of cultural production. The major emphasizes critical thinking, civic engagement and creative practices. Housed in the department of Humanities, History and Social Sciences, the program is enriched by an exciting array of faculty studying a wide range of disciplines, geographical areas and historical periods. Because Cultural Studies has such an extensive scope, it includes, yet moves beyond, the boundaries of ethnic, area, and critical studies.

Columbia College's innovative program in Cultural Studies includes rigorous course work in theory and praxis: integrating theoretical analysis with cultural production. Students will complete a series of core courses in the major as well as advanced seminars in Cultural Studies; a broad range of elective courses drawn from each of the three schools in the College, including arts, media and foreign language courses; and have the opportunity to create a body of written work through internship, advanced seminar research and/or the completion of a substantive capstone thesis project. Participation in study abroad is highly recommended, particularly through the major's exchange program with the University of East London. For additional information please look at our Web site: <http://culturalstudies.colum.edu>.

The Cultural Studies program publishes *Cultural Landscapes*, an open-access, online academic whose Managing Editor is a Cultural Studies student. The journal has a special commitment to publishing the work of undergraduate students, graduate students, and emerging scholars in the field of Cultural Studies. The program also hosts an ongoing Colloquium series with visiting Cultural Studies scholars from around the world, the Intersections public lecture series at the Chicago Cultural Center, and other programs of public intellectual engagement.

Our graduates become active participants in society who blend strong skills in creative/critical thinking with written, oral, and visual communication. Many of our students go on to attend graduate school in North America and abroad, while others find employment in cultural institutions, the non profit sector, public policy work or corporate settings.

Minor in Cultural Studies

The Minor in Cultural Studies (18 credit hours) is designed to give students the tools they need to add depth to the work they do in their majors. As a program that emphasizes research and critical thinking, Cultural Studies offers a new dimension to the education of the art and media students at Columbia College because what they learn in the minor will nudge them toward more substantive understandings of their work. The program seeks to help students understand aesthetic, political, social, and economic relationships between cultural production and reception. They will learn to critically read and analyze the diverse information that is produced in everyday life, enriching their understanding of the complexity of culture. This minor is particularly useful for the numerous students across the college who are drawn to the depth and diversity that Cultural Studies offers. Even as they hone their technical skills in their primary fields of study, students who minor in Cultural Studies will be inspired to think about context in new and dynamic ways.

Minor in Hispanic/Latino Studies

The minor in Hispanic/Latino Studies offers courses in the history and culture of Hispanic/Latin American people through the interdisciplinary study of language, literature, visual media and performing arts, and social institutions, noting the significance of their contributions to American society. By studying the ethnic experience of the Hispanic population in America, students will understand the transcultural complexity and richness of the hispanic/Latino and Latin American worlds.

Minor in Women and Gender Studies

The minor in Women and Gender Studies is housed in the Humanities, History and Social Sciences Department. This minor is designed to give students an opportunity to explore issues of gender and sexuality in an interdisciplinary yet cohesive way. A rich complement to any of the majors of the College, this minor requires 21 hours for completion. Students will be exposed to feminist theory and will engage in a stimulating debate on the role of gender and sexuality in society from a variety of perspectives.

Minor in Black World Studies

The minor in Black World Studies offers students contextual depth in the social, cultural, historical, and political aspects of the varied peoples of the black world. Students will be able to challenge the concept and definition of "blackness" and will also be able to examine patterns of activism that characterize the creative expression, social fabric, political movements, and the scholarship of the black world.

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

CULTURAL STUDIES

46-1100 Introduction to Cultural Studies

This course introduces students to the terms, analytical techniques, and interpretive strategies commonly employed in cultural studies. Emphasis is on interdisciplinary approaches to exploring how cultural processes and artifacts are produced, shaped, distributed, consumed, and responded to in diverse ways. Through discussion, research, and writing, class members investigate these varied dimensions of culture; learn to understand them in their broader social, aesthetic, ethical, and political contexts; and thereby prepare for more advanced coursework in Cultural Studies.

3 CREDITS**46-2100 Cultural Theories**

This course maps the major concepts, paradigms and methodologies underlying Cultural Studies theory and practice. Assignments draw upon a diverse range of scholars whose work engages with Marxism, Media Studies, Feminism, Psychoanalysis, Anthropology, Sociology, Post-Colonial Theory, and the interdisciplinary field of Cultural Studies itself. We will make use of examples from art, mass media, literature, and architecture to critically examine themes of production and consumption, power and resistance, technologies and bodies, identity and representation, space, place, and globalization.

3 CREDITS**46-2150 Methods of Inquiry in Cultural Studies**

This course introduces students to diverse methods of inquiry in the field of cultural studies. It provides students with an understanding of critical vocabularies and examines key issues in cultural studies research. Students in this class will learn to utilize various methodologies relevant to interdisciplinary problems and questions that the field of cultural studies poses.

3 CREDITS**46-2200 Colloquium in Cultural Studies**

A series of colloquia featuring local, national, or international contemporary cultural studies scholars, the CSC brings together students, faculty, and speakers to engage in debates in the field. The CSC provides majors with opportunities to learn more about current work in cultural studies, to help them become familiar with contemporary cultural studies practitioners and even establish contacts with some of them. The CSC creates ongoing intellectual dialogue within our community and offers students the chance to interact with a diverse group of noted Cultural Studies professionals.

1 CREDIT**46-2400 Hip Hop: Global Music and Culture**

Hip hop has captured the minds of youth worldwide spawning themes, trends, attitudes, and behaviors that are similar to but distinct from the manifestation of hip hop in the US. This course is designed as an intellectual excursion to explore the global creation and consumption of hip hop through the lens of cultural studies. Class will study processes of imitation, appropriation, translation, and customization and their impact on themes of gender, hegemony, commercialism, sexuality, race, and identity.

3 CREDITS**46-2410 The Simpsons as Satirical Authors**

This course will study the postmodern satirical presentations and commentary which The Simpsons has made (and continues to make) through its utilization of the humanities. We will examine how The Simpsons raises and comments on issues of civic, cultural, gender, global, and political identities using traditional humanities studies including artistic, film, literary, philosophical, and religious critiques. Special emphasis will focus on self-referentiality and how The Simpsons satirizes both itself and its characters as an operative principle and strategy.

3 CREDITS**46-2420 Puerto Rican Culture: Negotiation and Resistance**

This course is an inquiry into the concept of national culture, the issues of cultural resistance and negotiation, and the complexities of citizenship and representation in Puerto Rico. The island is unique in its development during the 20th century because it is, in fact, a nation without a sovereign state, and its political relationship with the United States, along with its cultural and historical links to Latin America, provide fascinating perspectives in subjectivity, transculturation, nationalism, and popular and official cultures.

3 CREDITS**46-2430 Power and Freedom on Screen**

Americans cherish individual freedom, while remaining suspicious of power. Yet individual freedom and choice are always exercised within contexts and conditions that are not only unchosen but also saturated with power. This course explores individuals negotiations with power and the unchosen through a series of films paired with theoretical readings. Films will include *Into the Wild*, *Mystic River*, *The Three Burials of Melquiades Estrada*, and *Wendy and Lucy*, while theoretical authors will include Mill, Marx, Foucault, and Butler.

3 CREDITS**46-2505 Art and Activism Studio Project**

This course presents opportunity for hands-on civic engagement, with two guiding questions: 1) Can art save lives? 2) It might be activism, but is it art? Students read theory and examine examples of artistic activism in the larger context of social and political issues informing artistic action. In the studio students execute their artistic action plan. Students will complete, present, and hand in written assignments reflecting on and connecting theories of artistic action with their own practice of creating activist art.

3 CREDITS**46-2505J Art and Activism Studio Project**

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3 CREDITS

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

46-3098 Independent Project: Cultural Studies

An independent study is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-6 CREDITS

46-3100 Social Objects: Exploring Material Culture

The social value of physical things (sometimes called material culture by anthropologists) is often overlooked in the study of human interactions. Course will investigate how objects mediate relationships between individuals and social groups. Current theories in the anthropology of material culture will help students examine ethnographic case studies about the manufacture and the trade of objects from several different world areas. Students will be encouraged to develop broader understandings of the ways in which objects are used in their own lives.

3 CREDITS

46-3110 Imaginary and Practical Bodies

This course covers contemporary discussions of the body across a number of disciplines and examines key texts that explore theoretical ideas about the body as well as social and political practices affecting the body. The course analyzes questions that must be considered as individuals live as persons in the bodies given.

3 CREDITS

46-3115 Dis-ease in American Culture

Individuals with chronic illness suffer a double burden: they must cope with disabling disorders and also contend with the stigmas affiliated with those disorders. The radical subjectivity of pain destroys language, the primary tool necessary in self-care and in combating the propagation by the media and medical community of socially-constructed myths and interpretations of chronic illness and pain. Ironically, through the metaphors and symbols of creative acts the voices of the ill are heard in new ways. A new language is evolving that can provide insight into the Culture of Illness and Pain.

3 CREDITS

46-3120 Taste, Class and Gender in Modern France

This advanced Cultural Studies seminar and history course explores how taste developed as an important category of national, gender, and class identity in France from ca. 1650-1900. France, and especially French women, remain closely associated in the public mind with good taste. This is due to a long historical development in which the state and social groups struggled to define French taste against a background of dramatic economic, political, and cultural change. The challenging course provides historical insight to help understand modern classed and gendered consumption regimes and is designed

for highly motivated students. It is strongly recommended that students taking this course have taken at least two prior courses in European history, Women's and Gender studies, or Cultural Studies; ideally, at least two of these different subject areas will have been studied. At least one such course is a prerequisite for registration for all students.

3 CREDITS

46-3188 Internship in Cultural Studies

The internship in Cultural Studies provides students with supervised training under the sponsorship of an approved agency or organization. Students will typically spend 8-10 hours per week at the internship site. In addition to time at the internship, on-campus meetings include an internship orientation prior to the beginning of the semester and four on-campus meetings throughout the semester. The internship is only available to Cultural Studies majors and may be repeated for credit. Students taking a CS Internship for Seminar credit (rather than Senior Pathways), should register for this section.

1-6 CREDITS

46-3207 Cybercultures

This seminar course explores cyberspace, the most powerful and frequently inhabited site within contemporary culture. Students will explore specific themes such as, identity, community, bodies, virtuality, and sexuality through the lens of post-structuralist, postmodern, cyberfeminist, cyborg, and digital culture theories. Readings, discussions, research, writing, and a cyberethnographic project will help students gain a greater understanding of cyberspace, its culture, and the relationships that exist between machines and humans, as well as those between society and technology.

3 CREDITS

46-3210 Food and Culture

This advanced Cultural Studies Seminar is an interdisciplinary investigation into the cultural dimensions of food. Using a variety of theoretical perspectives and models, the course examines issues of gender, ethnicity, class, consumption, agribusiness, global politics, and semiotics while we attempt to understand the complex ways in which social norms, cultural meaning, and economic realities underlie food habits.

3 CREDITS

46-3215 Making and Unmaking Whiteness

This advanced seminar examines the cultural and political-economic construction of white identities in the United States and analyzes how white identities are reproduced, maintained, and challenged. How has whiteness been defined in relation to notions of color, race, class, gender, sexuality, ethnicity, nation, language, and non-white perspectives? In this course, diverse student experiences come into contact with the work of historians and critical race theorists. The course will also examine counter-hegemonic white identities and the possibilities of "unmaking" whiteness.

3 CREDITS

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

46-3220 Critical Sound Studies

This course examines theoretical discussions of Sound and Recording. While taking a few historical diversions, we attempt to come to terms with popular and experimental music's techno-cultural materiality, employing a multi-disciplinary, theoretical approach to the complexity of recorded sound as a result of technological innovation, non-performative production techniques, and adjusted expectations of cultural value; of interest for those working in the cultural study of the technology, materiality, and production as social process.

3 CREDITS**46-3230 Gender & Sexuality in the Middle East**

This course examines gender and sexuality in the Middle East, North Africa and Iran with a primary focus on 1798-present. Students will explore the shifting terrain of gender, sexuality and sexual practice in relation to colonialism, resistance and revolution, nationalism, and postcoloniality. We will engage with travel literature, fiction, poetry, film, political cartoons, revolutionary poster art, music, and newspapers in order to critically and contextually analyze the ways in which gender and sexuality inform the production of cultural norms, practices and power in the Middle East.

3 CREDITS**46-3415 Globalization and Culture**

Since the early 1990s, globalization—a multi-faceted and highly contested concept—has become the new buzz word used to name, frame, and also direct the processes of social and technological change that have been taking place all over the world. By the same token, and since then, issues of globalization have been a central preoccupation of intellectual debates and political discourses and practices. This course aims to introduce students to the hotly debated and highly contested conceptual and social phenomenon of globalization, its histories, manifestations, implications, as well as its consequences for the individual and society.

3 CREDITS**46-3425 Technology and Culture**

The use of technologies raises complex and provocative questions about the relationships between humans, animals, the built environment and the natural world. This course engages these questions by introducing students to key theorists, critics and cultural historians of technology. The goal of this course is for students to utilize these perspectives as a means to initiate and/or develop a critical analysis of technologies in their specific cultural, political and historical contexts.

3 CREDITS**46-3430 Writing, Language, and Culture Seminar**

In this course, students will study issues surrounding language, writing, and representation, and produce substantial, complex writing and research projects as they work to build skills in research, prose style, editing, and design. Topics will include public debates such as the "English Only" movement and

the politics of immigration, Ebonics and language education, the effects of media representations in public health, or the influence of digital culture on writing and literacy. Overall, the course heightens student awareness of the power of writing and representation to shape the way we produce and are produced by the world around us.

3 CREDITS**46-3435 Semiotics and Cultural Change**

The course explores the implications of systemic and structural theories of culture for issues of cultural change, both revolutionary and evolutionary, by considering particular case studies. Using dyadic and triadic methodologies for the study of signs, we examine case studies to interrogate political, social, and pragmatic outcomes of meta-analytic propositions. Fieldwork experiences engage students in contradictions, coherences, coincidences and confrontations between theory and praxis. Note: Non-Cultural Studies majors can take this course for Social Science credit, but they will need permission of the instructor to register for the course.

3 CREDITS**46-3500 Postmodernism and Posthumanism in Theory and Practice**

This seminar engages the leading theorists of postmodernism, posthumanism, and poststructuralism, offering students an opportunity to become literate in the debates, discourses, and terminology of postmodern cultures. Course also analyzes leading postmodern cultural practices in fields such as architecture, music, film, science, and fine art.

3 CREDITS**46-3510 Post-Colonial Studies**

An integral part of cultural studies, post-colonial studies deals with the complex implications of colonization and colonialism in societies and cultures. This seminar is an inquiry into concepts such as national culture, citizenship, othering, identity and alterity, cultural imperialism, hybridity, and origins, as well as issues of cultural resistance, negotiation, and agency, using examples from all over the world.

3 CREDITS**46-3520 Marx and Marxisms: A Seminar on Marxist Cultural Theory**

This seminar will address key questions and problems in contemporary Marxist cultural theory. We will engage several major texts in the Marxist tradition, including those of Marx, Gramsci, Althusser, Adorno, and Jameson, among others. As a cultural studies seminar, this course will pay particular attention to questions of culture, art, ideology, and the subject, and how these questions have featured in debates within the Marxist tradition. We will also examine the historical and intellectual contexts in which these and other Marxist theories and accounts have emerged and developed.

3 CREDITS

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

46-3525 Geography and Cultural Studies: Theories of Space, Place and Mobility

This course engages with key scholars, activists and artists who theorize and/or contest the meaning and function of space, place and mobility in the modern world. We will specifically make use of scholarship from cultural studies and several sub-fields of geography (human, cultural, feminist, economic) to explore diverse phenomena including urbanization and gentrification, public protest, street art, transportation, military occupation, utopian/dystopian narratives, parks and playgrounds, and media representation.

3 CREDITS**46-3530 Queer Theory**

This course engages concepts of Queer Theory and the central architects of this relatively new field. The course is divided into three sections: Theory, Cultural Manifestations, and Praxis. In section 1: Theory, students become familiar with key concepts through both core texts and critical interpretations. Section 2: Cultural Manifestations, focuses on cultural expressions of theory, e.g. art, film, and literature. In section 3: Praxis, students demonstrate contemporary applications either through their own work or through the work of others.

3 CREDITS**46-3535 Theories of Media, Society, & Culture**

This course will explore the major theories of mass communication, society and culture that have led up to and departed from Cultural Studies. We will examine a variety of theories from communication and media studies that help us to better understand the role media play in society and culture and different ideas about that role. Theories studied will include early propaganda and administrative research, McLuhan and media ecology, as well as Critical Theory, Apparatus theory, political economy, and Cultural Studies.

3 CREDITS**46-3950 Undergraduate Research Mentorship**

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 CREDITS**46-3970 Senior Cultural Studies Internship**

The Senior Internship in Cultural Studies provides upperclass CS Majors with supervised training under the sponsorship of an approved agency or organization. Students will typically spend 8-10 hours per week at the internship site. In addition to time at the internship, on-campus meetings include an internship orientation prior to the beginning of the semester and four on-campus meetings throughout the semester. Students will produce an Internship Portfolio of field notes, written reports and analysis of the internship experience coordinating their on-site work with the methods and themes of their Cultural Studies coursework. The Senior internship is only available to Cultural Studies majors and may be repeated for 6 hrs total credit in the Senior Pathways.

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3 CREDITS**46-3994 Cultural Studies Capstone I: Proposal Writing**

This is the first part of a two-semester final course for Cultural Studies majors which builds on the Methods of Inquiry in Cultural Studies course in particular and on previous learning experiences throughout the student's academic career. Proposal writing is considered both a generic and individual process. Students will, among other things, develop skills in academic and professional (grant) proposal writing, as well as produce a research proposal on a topic of their choice. The individual's research proposal will be the basis for the culminating research project in the Cultural Studies Capstone II.

3 CREDITS**46-3995 Cultural Studies Capstone II: Research Project**

This is the final course for Cultural Studies majors and builds upon previous learning experiences throughout the student's academic career. Based on these investigations and interactions, students will produce a substantive research-based thesis of academic or professional writing on a topic area of their choosing. Work in this seminar will be undertaken in consultation with the Capstone Seminar instructor, CS faculty advisor, and fellow students. The class will organize and present their research at The Cultural Studies Forum, a public roundtable at the end of the semester.

3 CREDITS

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

49-1001 African History & Culture: To 1880

African civilizations of the pre-colonial past are explored to reveal how various societies evolved and to identify their major achievements prior to the arrival of Europeans. Roots of slavery, racism, and the underdevelopment of Africa are also examined.

3 CREDITS

49-1002 African History & Culture: Since 1880

Course reviews the past century to discover African reactions to the colonial system, including the rise of nationalism and liberation movements, emergent new nations, and Pan-Africanism.

3 CREDITS

49-1101 Asia: Early China, India & Japan

Course examines the rise of China, India, and Japan and their contributions to world history and culture from the earliest times to the beginning of the nineteenth century. Content considers how these countries influenced and were, in turn, influenced by the Western world.

3 CREDITS

49-1102 Asia: Modern China, India and Japan

Course examines interaction between China, India, Japan, and the Western world, emphasizing the influence of and reaction to imperialism, colonialism and industrialization on the development of these societies as well as the development of political and nationalist movements in modern times.

3 CREDITS

49-1201 History of the Caribbean: To 1800

The Caribbean Islands were inhabited by free and independent communities when Christopher Columbus arrived in 1492. By studying the people who welcomed Columbus and his successors we can gain a better understanding of the ways in which these and other people came to be dominated by Europeans. This course looks at three of the main themes in Caribbean history, namely, The Native Americans, Europeans and Africans; Comparative European Settlements; and Slavery and Sugar.

3 CREDITS

49-1202 History of the Caribbean: Since 1800

The diverse elements that have shaped the Caribbean region since the late 18th century are studied in this course. The historical roots of economic, political, and social issues that have affected the Caribbean islands and mainland enclaves are also analyzed, as well as the impact of their relation to the United States of America.

3 CREDITS

49-1301 Europe & the West: Ancient Civilizations

Students gain an understanding of the history and culture of Greece, Rome, and other civilizations of the ancient world.

3 CREDITS

49-1302 Europe & the West: Medieval Culture

The history of medieval Europe is illuminated through readings in primary and secondary sources providing students with a background to the culture and worldview of the Middle Ages.

3 CREDITS

49-1303 Europe & the West: Modern Europe

Events since the fifteenth century are surveyed, including the Reformation, Counter-Reformation, State Building, various revolutionary movements, industrialization, class conflict, modernization, and two world wars.

3 CREDITS

49-1401 Latin American History: To 1800

After the arrival of Europeans in the Western Hemisphere, often called the "New World," many of the indigenous people who had created American societies were forced to change. This course explores Amerindian cultures and the first three centuries of contact between Native American, African, and European people in Latin America.

3 CREDITS

49-1402 Latin American History: Since 1800

Course explores the past two centuries of Latin-American nations in their struggle to overcome their colonial past and establish modern societies. Topics include reform and revolution, the role of the military, dictatorship, underdevelopment, and the agrarian problem.

3 CREDITS

49-1501 Middle East History: To Muhammad

Course surveys the cultural development, contributions, and influences of ancient Mesopotamia, Egypt, Persia, Anatolia, the Levant, and Arabia from the establishment of civilization to the birth of Muhammad.

3 CREDITS

49-1503 Middle Eastern History and Culture: from Muhammad to 1800

A survey of Middle Eastern history and culture from Muhammad to 1800. This course examines the rise and development of Islam, Islamic culture, non-Islamic peoples, medieval Islamic dynasties, the Ottoman Empire and relations between the Middle East and the West.

3 CREDITS

49-1504 Middle Eastern History and Culture: since 1800

A survey of Middle Eastern history and culture from 1800 to the present. This course examines Islam, Islamic culture, non-Muslim peoples, the Ottoman Empire and its successor nation-states, Western interests in the Middle East and current issues throughout the region.

3 CREDITS

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

49-1601 U.S. History: To 1877

Course examines main lines of American development from the seventeenth century to 1877. Instruction addresses transition from colony to nation, development of an American character, growing pains of industrialization and nationalism that culminated in the crisis of the Civil War and its aftermath, and problems of minority acculturation and treatment before Reconstruction.

3 CREDITS

49-1602 U.S. History: From 1877

Course studies impact of institutional development on American society and life. Content focuses on the past century of vast and far-reaching changes, including the birth of corporate capitalism, immigration and urbanization, the crises of two world wars, dynamic cultural upheavals, Cold War, and the mass movements of protest in the 1960s.

3 CREDITS

49-1628 African American History and Culture: To 1860

African background, Atlantic slave trade, slavery, and the free black experience are all examined in detail as students trace the history of black people from Africa to the Americas and explore the collective African-American experience from an ideological and philosophical basis.

3 CREDITS

49-1629 African American History & Culture: Since 1860

Course consists of a survey of modern African-American culture and a study of the black freedman and the political and economic development of black America. Principal topic of discussion is the meaning of freedom to emancipated African Americans.

3 CREDITS

49-1641 Women in U.S. History: To 1877

Course examines the transformation of women's lives in the U.S. from the seventeenth to the mid-nineteenth century by focusing on both the evolution of gender roles and specific examples from the lives of ordinary and extraordinary women.

3 CREDITS

49-1642 Women in U.S. History: Since 1877

Course examines the transformation of women's lives in the U.S. from the mid-nineteenth century to the present by focusing on both the evolution of gender roles and specific examples from the lives of ordinary and extraordinary women.

3 CREDITS

49-1670 Gender, Class & Race in United States History

Within an historical framework course examines the interplay of gender, race, and class in U.S. history. Class explores critical themes and periods in the development of racism, sexism, and classicism, especially in seeking to understand ways they interrelate.

3 CREDITS

49-2026 Nelson Mandela and the Anti-Apartheid Movement

There are times when specific people, places and moments in history capture the imagination of the world. This occurs when that specificity speaks volumes to the human condition and offers lessons that we all sense are important. Such has been the case with Nelson Mandela and South Africa. This course will use Mandela and the evolution of, and struggle against, apartheid as a window into some of the 20th century's most complex issues such as colonialism, civil disobedience, cultural resistance, freedom, racial theories, election processes, post-war negotiations and social justice. Pre-Requisite: Composition I

3 CREDITS

49-2302 Russian and Soviet History

Course covers history of Russia from the 1800s to the demise of the Soviet Union. Special emphasis is given to such concepts as the political and economic development of the Russian Empire and the U.S.S.R., the role of women in imperial and revolutionary Russia, the Great Reforms, the Russian Revolution, the Stalin Era, and the collapse of the Soviet system.

3 CREDITS

49-2303 The French Revolution

The French Revolution marks the beginning of modern history, and has profoundly affected western society and culture. Endlessly debated since its outbreak in 1789, it has served as beacon for some, travesty for others, and artistic inspiration for many. In this course, we will seek to understand the Revolution's causes, democratic and egalitarian promise, failures, and impact, exploring the birth pains of modern politics and some of their more intriguing cultural aspects, through the study and analysis of primary sources.

3 CREDITS

49-2310 Contemporary European Nationalism and Ethnic Conflict

Contemporary European Nationalism is surveyed through analysis of the conflicts in Northern Ireland, former Yugoslavia, the Basque Regions of Spain and France, and Chechnya. Major issues examined include the ideological roots of nationalist movements in these areas, the characteristics and tactics employed by violent nationalist groups, the techniques governments have used to defeat nationalist insurgencies, and the ongoing efforts to bring about peace.

3 CREDITS

49-2311 German Culture in the Weimar Republic: 1919-1933

This course examines the turbulent history of Germany's Weimar Republic from 1919 to 1933 and introduces students to the art, architecture, film, literature, music, and theater of this era. Through analysis and interpretation of selected works by various influential artists and writers such as Fritz Lang, Berthold Brecht, and Thomas Mann, this course explores the social, economic, cultural and political climate, as well as themes of class, gender, and race in Germany before Hitler came to power.

3 CREDITS

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

49-2401 History of Mexico and Central America

Students gain a better understanding of Mexico and the nations of Central America through an examination of key historical events. Course focuses on Spanish invasion and conquest, struggles to gain independence from Spain, United States' conquest of the Mexican Northwest, the Mexican Revolution, United States' interventions past and present, the Sandinista Revolution, El Salvador's civil war, and the struggles of indigenous peoples past and present.

3 CREDITS**49-2490 History Mexico and Central America - Study in Mexico****3 CREDITS****49-2626 Writings of Black Protest: To 1860**

Using the writings of African Americans during the era of slavery (1750 to 1860), content considers black protest thought in an historical perspective. Students use primary documents to discover the feelings of hope, fear, and frustration of free and enslaved blacks of this time.

3 CREDITS**49-2627 Writings of Black Protest: Since 1860**

Writings of African Americans from the Civil War to the present are the focus of this confrontation with the realities of the black experience and thought in American perspective. Students use primary documents to examine black history and culture.

3 CREDITS**49-2630 The Civil Rights Movement in Biography & Film**

Course focuses on the modern Civil Rights movement through the mediums of biography and film. Students learn to critically evaluate these historical sources as they explore basic issues, players, events, and ideologies of the Civil Rights movement.

3 CREDITS**49-2632 Hispanics in the U.S. Since 1800**

Course tracks the growing importance of Hispanics in all aspects of American life. Their economic impact has become a topic of controversy. The development of a Latino ethnic consciousness has come into conflict with efforts to assimilate this minority group, thus raising the question of what an American really is. Instruction also addresses the controversial topic of their impact on the U.S. economy. These issues cannot be fully understood without an examination of where Hispanics have come from, their hopes, ways they are trying to achieve their dreams, and their continuing obstacles.

3 CREDITS**49-2656 History of Sport in the U.S.**

Course examines the history of sports in the U.S., from the informal games of the colonial period to the highly organized, often commercial, contests of the present. Students study the impact of industrialization and urbanization on the development of the nation's tradition and explore issues of race, ethnicity, and gender in relation to social, political, cultural, and economic interests.

3 CREDITS**49-2659 History of the American Working Class**

Course studies workers and their communities in the U.S. in the nineteenth and twentieth centuries. Students explore the impact of industrialization, technological change, immigration, migration, ethnicity, race, gender, and unionization as they examine the development of the American working class.

3 CREDITS**49-2660 The 1960s**

Course traces and documents changes of the 1960s, an era that has quickly become covered in myth despite its nearness to our own times. The period from the election of John F. Kennedy (1960) to the fall of Saigon (1975) remains crucial for an understanding of current issues and attitudes. Those years reshaped American culture and society in many ways. Vivid events and slogans shattered the images of an earlier time and created a new America. Course goal is to trace and document these changes.

3 CREDITS**49-2661 Family and Community History**

Class examines the interaction between families, communities, and the greater society throughout U.S. history. In so doing, course illuminates how we as individuals and as members of family, ethnic, and social groups have become what we are.

3 CREDITS**49-2662 Controversies in the History of Sport in the U.S. since the Late**

This course uses current headlines from the sports' page to engage students in the study of the origins and development of critical issues in the history of organized sport since the late 19th century. Through focused assigned readings and self-directed research, students will participate in intra-class debates on the historic roots of some of the most divisive questions facing modern sport today. Possible topics: Andrew Doubleday myth; origins of the National League; banning of baseball players; the origin and demise of the Negro Leagues; integration of sport; performance enhancing drugs; the illusion of the student-athlete; mascots; athletic elitism and amateurism; women in sport, pre and post Title IX, etc.

3 CREDITS**49-2675 Cartoons and Satire in American History**

A study of the American past through the humor and satire of the political cartoon. Humor is a political tool. Making fun of one's opponents is a way of weakening their position. We make fun of that which we oppose, but also of that which we fear. Cartoons illuminate all aspects of the American past: from political battles in Congress to battles on the streets; from gender clashes at home to racial clashes in the workforce.

3 CREDITS**49-2676 Public History: Presenting & Interpreting the Past**

This course will introduce students to the concept and practice of public history. Through readings, lectures, field trips, films and guest lectures, students will look at how institutions, communities, and people conceive and convey history for public consumption.

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

Students will also explore the relationship between public history and popular memory and culture and consider the meaning of history in public venues. Students are expected to take full advantage of Columbia's urban campus through visits to cultural institutions, architectural sites, historic monuments, public art, archives and special collections.

3 CREDITS

49-2678 The Great Depression & the New Deal: the U.S. in the 1930's

This course will explore the Great Depression and the decade of the 1930s, from the election of Hebert Hoover in 1928 to bombing Pearl Harbor, from three main perspectives: the politics of FDR and the New Deal, the social response to the Depression and the president, and the cultural innovation of the era. Through reading and the examination of primary sources (including songs, speeches, films, poems and plays) students will explore the relationship between the individual and time to which s/he lives. Special emphasis will be given to the artistic and documentary production of the decade.

3 CREDITS

49-2680 Gay, Lesbian, Bisexual, and Transgender History in the U.S.

People with same-sex erotic orientations and people who are transgender have played a role in North American history since before the founding of the United States. This course will examine their history, and will focus on the many contributions of these men and women as well as the difficulties they faced from before the founding of the nation up to the present.

3 CREDITS

49-2683 History of the American City

Course examines the history of the development of the U.S. as an urban nation. It analyzes the rise and decline of various urban systems that developed over the course of American history. Students investigate the social, economic, political, technological, and demographic trends that have shaped the modern American city.

3 CREDITS

49-2700 Topics in History

Series of courses that deal with specific topics or themes in history. Course is repeatable as topic changes.

3 CREDITS

49-2773 The Vietnam War in History, Literature and the Arts

The Vietnam War is one of the most studied, documented, and argued about wars in American history. The debate has taken the form of historical inquiries, poetry, novels, film, music, and other arts. The war shaped the experiences of a generation and continues to affect American life and arts. The interdisciplinary course examines the conflict in Southeast Asia through the eyes of journalists, fiction writers, poets, historians, filmmakers, musicians, and other artists. Content emphasizes American involvement.

3 CREDITS

49-3026 History Study South Africa: Memory in Post-Apartheid South Africa

Since the end of apartheid, South Africans have been engaged in memory work, which is based on the desire to "remember" or at least "not forget" their traumatic past. Complicating memory work has been the burden of the future. With the release of Nelson Mandela and the first democratic elections, there was a call for consensus around a new multi-racial nation. But has such a "consensus" occurred and among whom; and is it more likely with or without deep confessions to the past? All of these will be tackled in the study trip to South Africa. Students also register for the linked Humanities course, 51-3112.

3 CREDITS

49-3353 Taste, Class and Gender in Modern France

This advanced Cultural Studies seminar and history course explores how taste developed as an important category of national, gender and class identity in France from ca. 1650-1900. France, and especially French women, remain closely associated in the public mind with good taste. This is due to a long historical development in which the state and social groups struggled to define French taste against a background of dramatic economic, political and cultural change. The challenging course provides historical insight to help understand modern classed and gendered consumption regimes, and is designed for highly motivated students. It is strongly recommended that students taking this course have taken at least two prior courses in European history, Women and Gender studies, or Cultural Studies; ideally, at least two of these different subject areas will have been studied. At least one such course is a prerequisite for registration for all students.

3 CREDITS

49-3665 American Cultural History

This course examines major trends in American cultural and intellectual history from the Colonial period to the present. We explore the ideas of those who, either from a dominant or an alternative position, had an important impact on their contemporaries' views, and who best reflected the spirit of their time. It is highly recommended that students have completed at least one prior course in U.S. History.

3 CREDITS

49-3672 Oral History: The Art of the Interview

After an introduction to the theoretical and philosophical concerns in the practice of oral history, various methods and uses of oral history will be explored. Students will learn the techniques of background research, script formulation, interviewing, transcribing, and editing. Each semester the class will partner with an existing oral history project and every student will contribute a fully transcribed, 60-90 minute interview to the project's permanent collection. This course requires permission from the instructor.

3 CREDITS

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

49-3680 History of Chicago

Content examines Chicago's economic, ethnic, racial, and political development from the early French exploration to the current urban crisis. Students develop knowledge concerning the impact of technological change on Chicago and the economic and demographic forces that have helped shape the city's history.

3 CREDITS

49-3798 Independent Project: History

An independent study is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-6 CREDITS

49-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 CREDITS

50-1101 Introduction to Anthropology

Using ethnographic readings and films, course explores central questions in study of social organization and customs of various cultures. Topics of study include: anthropological methodologies, comparison of cultures, ethnocentrism and relativism, language and symbolism, family and kinship, power and control, peace and violence. The impact of Westernization and modernization on traditional cultures is considered, with particular reference to American conventions and values. Course will enhance students' understanding of their own social and cultural lives.

3 CREDITS

50-1110 Gender and Culture

Course studies the social construction of gender definitions. All cultures assign gender-specific roles and expectations to women and men to create a gender system designed and changed through cultural processes. Content examines gender role acquisition, individual and social consequences of gender roles, socialization theories on gender, and how gender roles in the family and workplace are constructed. Course also examines gender in American culture and other societies and explores possibilities for role change, especially in the arts and media.

3 CREDITS

50-1111 Urban Anthropology

Course explores emergence of urban anthropology, its methods and techniques, and the use of archaeological, historical, and contemporary studies to understand the roles and functions of cities. Content also considers race and social class, kinship ties, and the anthropology of urban poverty, taking examples from Western and non-Western urban cultures.

3 CREDITS

50-1201 Introduction to Economics

General theory and specific real-world applications illuminate the economic functions of our society. Topics covered include basic concepts of workings of markets, supply, demand, fiscal and monetary policy, and governmental roles. Class discusses current personal, business, governmental, and contemporary economic issues and problems.

3 CREDITS

50-1301 Politics, Government, and Society

Course provides students with a broad introduction to American political ideas, individual and group political behavior, and public policy. Politics as well as local, state, and national government are examined in light of American history and traditions. Content examines the crucial role of government in the lives of Americans as well as the comparative values of political and governmental systems during various modern administrations. Semester concludes with a study of politics and government in Chicago.

3 CREDITS

50-1302 U.S. Foreign Policy

Course analyzes various internal and external factors that influence formulation and execution of U.S. foreign policy. Content examines the crucial role of U.S. foreign policy and its importance and implications both for the U.S. and other countries. Through discussion of past and present major international problems and policy decisions, current foreign policy of the U.S. is examined in terms of historic actions, political ideas, and consequences.

3 CREDITS

50-1303 Urban Politics

Course explores various types of urban governments and politics. Other topics include growth and legal problems of cities, ability of governmental institutions to meet the demands of urban areas, community power and control, citizen participation and decentralization of governmental services, and municipal functions and revenue problems. Students also examine the role of ethnic migrations and identity politics in large cities around the globe.

3 CREDITS

50-1401 Introduction to Psychology

Course introduces the field of psychology and its basic concepts, theories, research methods, and contributions to the understanding of human behavior. Topics include the nervous system, perception, motivation, learning and memory, social

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

behavior, personality, developmental, and clinical psychology. The past and current theories and contributions of major psychologists are explored.

Upon completion of this course, students will be able to:

- Demonstrate an understanding of the discipline of psychology.
- Demonstrate knowledge of the various areas in the discipline and their practical applications.
- Identify the important contributing figures in the discipline of psychology.
- Demonstrate and understanding of normal and abnormal behavior and development.
- Apply course content in daily life.

3 CREDITS**50-1402 Social Psychology**

Course studies human behavior in its social context to reveal how one's feelings and actions can be influenced by other people. Class examines processes of human interaction and the social influences of family, membership groups, mass media, and socioeconomic class on individuals and groups. Instruction explores basic concepts and theoretical and research perspectives on social processes. Students examine elected forms of social reaction patterns, including socialization, attitudes, language acquisition, collective behavior, deviant behavior, prejudices, and violence.

Upon successful completion of this course, students will have an understanding of the field of social psychology; have a general knowledge of the various areas of the field and their practical applications; and be familiar with important contributing figures and have an awareness of how course concepts relate to the current social environment with which we live. Critical thinking and analytical skills will be developed and encouraged through written assignments and class discussion. Creative expression and active participation are encouraged.

3 CREDITS**50-1403 Sport and Exercise Psychology**

This course examines psychological theories and research related to sport and exercise behavior. The course examines how psychological factors influence involvement and performance in sport and exercise settings. Some of the topics that will be explored include personality, motivation, stress, competition, team dynamics, leadership, and sports aggression. A special emphasis will be made to examine how the principles of sports psychology apply to other settings including dance, theatre, music, and business.

3 CREDITS**50-1501 Introduction to Sociology**

Course focuses on basic concepts, research, and theories involved in increasing the understanding of human behavior and human societies. Utilizing a sociological perspective, the interrelations among human societies, individuals, organizations, and groups are analyzed. Topics of analysis include culture, social interaction, social institutions, social stratification, community,

and various social change strategies. Numerous contemporary social problems and issues such as racial and ethnic relations, sexism, class bias, and homophobia are discussed.

- 1) The writing, reading and critical thinking skills of students in the area of sociology will be strengthened and improved.
- 2) Students will gain an understanding of the basics of sociological research, and the difference between sociology and "common sense."
- 3) Students will apply insight from readings and class discussion to their own experiences and to today's society.
- 4) Students will analyze everyday human interactions from a sociological point of view.
- 5) Students will understand the three major sociological perspectives (functionalism, conflict and interactionist) and be able to apply them.
- 6) Students will understand the importance of norms in our culture, and formal and informal social control.
- 7) Students will explore how traits beyond one's control (i.e. sex, race, class, age, religion, sexual orientation, appearance, disability, etc.) influence a person's chances in life.
- 8) Students will learn to reflect on our culture - to view it as an outsider would.

3 CREDITS**50-1510 Social Problems in American Society**

Course critically examines major contemporary social problems from the perspectives of social institutions, culture, inequality, socioeconomic, racial and ethnic groups, special interest organizations, political and economic structures, and social policy. Content analyzes various causes of several major problems including physical health, chemical dependency, crime, poverty, family, discrimination, and urban problems. Course explores the impact social problems have on different groups and discusses possible solutions to social problems.

3 CREDITS**50-1511 Race and Ethnic Relations**

Course provides critical examination of issues of race and ethnicity in the world, with special emphasis on the U.S. Students explore concepts, theoretical perspectives, and research on patterns of cooperation and conflict between different racial and ethnic groups. Sources of prejudice, discrimination, power relations and stratification are discussed. Instruction covers history and present status of various major racial and ethnic groups, including some white ethnics, African Americans, Latinos, and Asian Americans. Students examine contemporary problems and issues in the area of racial and ethnic relations.

3 CREDITS**50-1512 Family and Society**

Family, the basic unit of society, is studied from a social, economic, psychological, and multicultural framework. Family is examined as a cultural construction, and interactive system, and organization, and a social institution. Topics include family patterns in various cultures, relationships within the family, family influences on personality development, marital roles, mate selection, parent-child relations, family dissolution, and reorganization.

3 CREDITS

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

50-1513 Women and U.S. Society

Course analyzes varying status, roles, and life opportunities of women in different historical periods and contemporary America. Content examines the socialization process of women and how and why specific roles are assigned to women. Class discusses consequences of women's roles on individuals and society. Other topics of discussion include: how women's roles vary by class, racial, and ethnic background; special problems and issues facing women; women and work; the feminist movement; and past and present strategies used by women for achieving social change.

3 CREDITS**50-1514 Sociology of Sports in the United States**

Of many institutions that sociologists study, sports is arguably the least studied in proportion to its societal impact. Yet many of us feel the influence and power of sports in contemporary American popular culture. This course is a critical examination of sports in contemporary American popular culture.

3 CREDITS**50-1601 Education, Culture, and Society**

Among the major issues facing American education today that will be studied are school as a social system; schooling and socio-economic factors; the role of values in education; the mass media and education; philosophies of teaching and learning; controversial subject matter; education and the future; and education/educators as forces for societal, cultural and personal transformation.

The principal objectives of the course are to enable students to become critical, creative and active participants in the educational scene as teachers, administrators, parents, and community members, and for students to develop critical and creative academic skills.

3 CREDITS**50-1602 Women's Health Care Issues**

Course covers many contemporary medical issues facing women in America. Content examines past and present institutional nature of the American medical profession and its delivery of health care for women. Class analyzes various other health care organizations and the quality of health care offered women. Other topics include women's responsibility and autonomy in relation to their health; family, work, and other societal factors affecting women's health; violence against women; women's health care centers; and how women are changing health care institutions.

3 CREDITS**50-1603 Human Sexuality Seminar**

Course analyzes past and current research and historical and cultural perspectives on contemporary American sexuality. Content examines the broad range of attitudes, behaviors, knowledge, practices, and myths pertaining to sexuality. Topics of analysis include psychological, emotional, physiological, and developmental aspects of human sexuality. Content also covers sexuality over the life cycle, socialization, dating, marriage, family, different sexual orientations, law, relationships, contraceptives, and sexual responsibility.

3 CREDITS**50-1702 Social Cultural Geography**

Beginning with discussion of Chicago's neighborhoods and developing into national and international basic geography, the early part of the course is designed to accustom students to the major geographic regions, countries and cities as well as the vocabulary and terminology of social geography. The body of the course involves students in investigating global patterns, such as nation-states, religion, and the environment, to further their understanding of global cultures and major issues of the 21st century.

3 CREDITS**50-1703 Urban Geography: The Study of Cities**

Fifty percent of the global population and 80% of Americans live in cities. Urban geography is the social science that investigates the integration of built forms, human interactions and the environmental aspects of places. Course examines settlement patterns, the evolution of transportation, consumerism, neighborhood dynamics, urban planning issues, ethnic diversity, immigration and the built environment. This course will bring an understanding of what it means to be "urban" historically and in the 21st century.

3 CREDITS**50-2101 Ethnographic Films**

Customs and cultures from around the world are explored through films on societies and their cultures made by anthropologists and filmmakers. Course will investigate the history and purposes of ethnographic films, and will address questions of ethics, politics, finances, and techniques as they impact creation of these visual representations. Different approaches and problems faced by filmmakers and anthropologists in documenting and describing social groups and their cultures will be studied.

3 CREDITS**50-2105 Anthropology of Communication: Voices, Gestures, Silences**

Course investigates various ways we express our attitudes, ideas, thoughts, and feelings to each other. Using anthropological research in communication, course introduces students to theories of phonetics, language acquisition, verbal and non-verbal communication, and social structure. We study how humans communicate directly, using means like stories, jokes, and gossip, and information dissemination via media like television and the internet. Language is a primary way humans communicate, so course examines how it is formed, acquired, and utilized; additionally, course addresses non-verbal communication (like gesture and dance), and combinations of verbal and non-verbal systems (like animation and advertising).

3 CREDITS**50-2170 Anthropology of Performance**

Course considers performance in the arts and performance of activities in everyday life in several cultures of the world, with an emphasis on ritual behavior, liminality, values, customs, and taboos. Anthropologists study human behavior in order to understand actions from the point of view of actors, using the ethnographic method to interpret significance and meaning in people's lives. Course includes study of texts, film, and music from cultures in Asia, Europe, Africa, and the Americas.

3 CREDITS

50-2171 Anthropology of Tourism

Studying tourism is no vacation. To study one of the fastest growing international industries means understanding that tourism has tremendous impacts on the global economy, on the natural and cultural environments, and on the individual lives of the tourists and those they visit. This course will investigate what motivates tourists to travel and also what enables them to do so. We will examine not only the social, economic, environmental and cultural consequences of tourism on host communities but those communities' responses to it as well. Is there such a thing as culturally and environmentally sustainable tourism? The course will explore key research in the field, using case studies in the Pacific, Asia, Africa and the Americas to anchor our investigations

3 CREDITS**50-2301 Politics and Civil Rights**

Course examines the theoretical and historical background of the Constitution. Content considers safeguards for civil liberties and conflicting theories concerning limited government, equal protection, due process protections, and political liberty. Coursework emphasizes experiences of African Americans, the Civil Rights Movement, and experiences of other American minorities.

3 CREDITS**50-2302 U.S. Constitution: Limiting Power**

The Constitution was written to limit governmental intrusion on citizens' liberties, while encouraging republican responsibility. This course will survey the Constitutional protections of all citizens and serve as a sounding board for the concerns, rights and responsibilities of Americans. Topics to be addressed and discussed include: support of civil rights in the courts; USA Patriot Act; individual rights to privacy. By the end of the semester, students will have a stronger and clearer understanding of government's impact on their lives.

3 CREDITS**50-2311 Human Rights**

The term 'human rights' tends to be employed as if we all agree on its meaning; it is a concept often wielded but rarely defined. Because of its uses and abuses (historic and current), it is a term that is ripe for manipulation. Using examples from contemporary global events, the course provides students with a thorough background for understanding how the term 'human rights' can both support particular political agendas and also frame objective legal investigations.

3 CREDITS**50-2312 Media, Politics and Intervention**

There is a belief that media attention can shame people and governments into stopping human rights abuses. Yet, when examining reality: from past [genocides] to current [unexplained killings] to ongoing systemic [abuses] - we know that media attention alone is not sufficient. This course will explore how intervention [by individuals, domestic/international advocacy groups and governments] does or does not occur. The focus will be on the successful and unsuccessful use of media to provoke and sustain tangible respect for human rights.

3 CREDITS**50-2313 Politics of Poverty in Developing Nations**

An examination of the socioeconomic circumstances and political challenges facing [developing nations] today, focusing on poverty, as well as related issues of gender relations, inequality, health, and education. Course will cover (a) the concrete challenges that poverty presents to much of the world's population, (b) the complex variety of causes and factors contributing to global poverty, and (c) the range of actors and approaches to responding to these challenges.

3 CREDITS**50-2314 Power and Freedom on Screen**

Americans cherish individual freedom, while remaining suspicious of power. Yet individual freedom and choice are always exercised within contexts and conditions that are not only unchosen but also saturated with power. This course explores individuals negotiations with power and the unchosen through a series of films paired with theoretical readings. Films will include *Into the Wild*, *Mystic River*, *The Three Burials of Melquiades Estrada*, and *Wendy and Lucy*, while theoretical authors will include Mill, Marx, Foucault, and Butler.

3 CREDITS**50-2401 Theories of Personality**

Course surveys major theoretical approaches to the study of personality. Applying theories of personality structure, students examine topics such as human nature, motivation, development, learning, and change. Instruction examines traditional personality models, including psychoanalytic, Adlerian, and behavioral, and more recent models, such as transactional, analytic, gestalt, and cognitive.

3 CREDITS**50-2402 Abnormal Psychology**

Content covers assessment, description, theory, research, causes, and treatments of various psychological maladaptive behaviors and disorders. Some mental health problems studied include anxiety disorders, depression, neuroses, psychoses. Students learn of classifications and definitions of mental illness and acquire a broader understanding of human nature.

3 CREDITS**50-2403 Self Identity and the Mind-Brain Question**

A study in the interrelationship between the workings of the brain and the life of the mind; the incredible experience of neurology transforming into a mental happening. Particular attention will be placed on two questions. Is self a spirit, a computer, a material quality of reflective consciousness? Are people by nature determined to be selfish? These considerations will be placed in the context of the possibilities of the future for the human species.

3 CREDITS

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

50-2405 Psychology of Women

This course examines the social construction of gender and its impact on the psychology of women. In addition to gender, the course explores the ways constructs such as race, ethnicity, class, sexual orientation and age interplay and operate at individual, interpersonal and systemic levels to modify women's experiences. Topics include traditional and contemporary feminist theories, gender stereotypes and differences, victimization of women and mental health of women. Finally, it examines the social and political implications of our cultural understandings gender, and raises questions about the possibilities for change.

- Understand the interrelatedness of constructs such as gender, race, ethnicity, social class and sexual orientation in the context of various social theories.
- Review the research within psychology that pertains to sex and gender differences and relate that research to women's developmental issues such as working, partnering, mothering, coping with violence and oppression, and aging.
- Examine the historical, social, cultural, and political context in the United States (e.g., laws, social movements, language, the media) and consider the impact of those forces on women's lives.
- Consider the desired directions and potential actions for social change.

3 CREDITS**50-2409 Introduction to Creative Arts Therapies**

The purpose of this course is to understand the healing process of the arts. Expressive therapeutic modalities can expand the client's level of understanding and healing by offering both nonverbal and verbal understanding of concerns. Creative approaches to problem solving and well-being are also enhanced by these modalities. We are all artists in our everyday lives. For example, we create friendships, schedules, job opportunities, personal identities, and sometimes art, music, dance, theater, poetry, among others. Expressive arts therapists tap into this universal ability to create in order to help heal, teach, and inspire. They specialize in art therapy, dance/movement therapy, music therapy, poetry therapy, and psychodrama. In this class, students will explore each of the Creative Arts Therapies, as well as their own personal creativity.

3 CREDITS**50-2410 The Evolution of the Mind**

The human mind is a product of biological and cultural evolution. This course will study the philosophical and psychological implications of this claim. What makes the human mind unique, compared with those aspects of mind we share with non-human animals? What is the relationship between emotion and thought? What are the successes and failures of evolutionary psychology and philosophy of mind? Are religion and ethics products of the evolution of the mind?

3 CREDITS**50-2431 Positive Psychology**

Historically, and understandably, psychology focuses on decreasing maladaptive emotions and behaviors. This focus will not and should not be abandoned. However after WWII a need emerged to study how human beings prosper in the face of adversity. Consequently, the area of Positive Psychology emerged to identify and enhance the human strengths and virtues that make life worth living and allow individuals and communities to thrive. This research-based course examines the different assumptions and questions resulting from this change in perspective.

3 CREDITS**50-2501 Law and Society**

Course examines the crucial importance and objectives of laws in modern society. Constitutional law, criminal law, family law, consumer law, and employment law are studied to provide students with a better understanding of the interrelationship between law and the larger society of institutions, processes, and goals. Students are introduced to the role of judicial precedent and legislation in our society from both theoretical and practical points of view.

3 CREDITS**50-2502 Women and Law**

This course examines the legal status of women in contemporary America. It will cover women's legal rights and inequalities in family law, in employment law, in education, in the judicial system and in the military. It will also cover women's reproductive rights and the development of women's statutory and constitutional rights in the late 20th century.

3 CREDITS**50-2514 Marriage and Family**

This Course will specifically examine the major challenges, and changing trends facing families and marriages. Families and marriages will be studied as dynamic systems, as social organizations, and as social institutions. The course will explore the changing nature of family patterns and marriages in the U.S., as well as some comparisons to non-Western cultures. Areas of study include the family in historical perspective, family life course, socialization within families, gender roles, parent-child relations, sexual orientation, non-traditional families, alternative unions, marital interaction and power, and reconstituted families.

3 CREDITS**50-2610 Conflict Resolution**

In many American communities, particularly its inner cities, violence is epidemic. Globally, declared and undeclared armed conflict continues. Our communities and world are in great need of change agents and communicators who can understand the methods of conflict resolution, the complexities surrounding human rights issues, and the consequences of apathy and indifference. This course examines several different models of conflict resolution/mediation in families, the workplace, the community and globally, noting distinctions among social, ecological, political, spiritual, and economic contexts

3 CREDITS

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

50-2631 Arts & Community Development

Course introduces students to theory and practice of the arts as social action. Students undertake fieldwork in one of several ongoing arts-based community projects. This practical work in a real-world situation is supported by readings and discussions in social and community psychology, the role of the arts in community development and methods of community research. Students will design a community research project and create personal narratives in their chosen medium reflecting some aspect of the course.

3 CREDITS**50-3090 Independent Project: Social Sciences****1-6 CREDITS****50-3101 The Artist in Society**

Course examines purposes of art, societies' perceptions of artists, and the creation of society and culture by artists. Readings, films, discussions, and project presentations explore such questions as the social functions of art, the use of art for advocacy by social groups, and patronage of the arts in the U.S., Asia, and other countries. Students should be prepared to consider their own artwork in the context of course materials and issues.

3 CREDITS**50-3102 Visual Anthropology**

Course examines ways in which visual representations are manifestations of cultural values, customs, and actions. By exploring films, photographs, and material arts of a variety of cultures, course encourages discussion of key anthropological theories and concepts. Students will investigate relationships between what is seen and what is known, between sign systems and the communication of meaning, and between societies and their representations of self and other. Readings in anthropological literature on arts and semiotics, films on cultures (their interactions and their objects), and graphic representations from a variety of human societies are included in the coursework.

3 CREDITS**50-3103 Semiotics and Cultural Change**

The course explores the implications of systemic and structural theories of culture for issues of cultural change, both revolutionary and evolutionary, by considering particular case studies. Using dyadic and triadic methodologies for the study of signs, we examine case studies to interrogate political, social, and pragmatic outcomes of meta-analytic propositions. Fieldwork experiences engage students in contradictions, coherences, coincidences and confrontations between theory and praxis.

3 CREDITS**50-3301 Politics of Money**

Initially examining two prominent commodities, food and weapons, this course looks behind these commodities purchased with money in order to see the social, political, and economic structures that produce them. Course interrogates the ways in which the money we spend works within an political-economic

system that appears to be natural yet is saturated with social and political power. Using films, books, and articles, the course covers contemporary, historical, and theoretical understandings and ideological critiques of the political economy of money.

3 CREDITS**50-3401 Psychology of Creativity**

Definitions of creativity range from genetic attributes to learned behavior and to spiritual transcendence, from product-oriented (e.g., the arts) to process-oriented (e.g., self-actualization). Course examines psychology of creativity from analytic, behavioral, cognitive, existential, humanistic, and physiological theories, noting their practical application in arts production, intellectual and personal growth, and community development.

3 CREDITS**50-3403 Creativity and Multiple Intelligence**

Howard Gardner's theory of Multiple Intelligence challenges the traditional notion of intelligence as too limited in its focus on verbal and logical-mathematical skills. With the addition of six different intelligences, an expanded understanding of creativity emerges as seen in the comparative-analysis of the creative personality, process, product and social-cultural-historical context.

3 CREDITS**50-3404 The Psychology of Consciousness**

The most vexing scientific mystery in the world today is Consciousness. Attempts to study consciousness continue to stretch the boundaries of science to such an extent that its very method comes into question. This course offers an introduction to the wide array of theories as to the origins, nature, and function of consciousness, as well as altered states of consciousness, the paranormal, and Artificial Intelligence.

3 CREDITS**50-3405 Freud and his Legacy in 20th Century Arts**

The unconscious, the uncontrollable Id, sexual repression, hypnosis. This course will explore these often misunderstood concepts of Sigmund Freud and their powerful influence on Western art, academics, and popular culture. The course begins with a study of Freud's life and basic texts. The remainder of the course explores 20th century artistic, academic, and popular reactions to Freud. In each unit, students will be exposed to different mediums of art and thought influenced by Freud's revolutionary conception of the mind.

3 CREDITS**50-3950 Undergraduate Research Mentorship**

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 CREDITS

51-1101 Western Humanities

Course studies relationship between the individual and community and the search for meaning and values through comparative study and analysis of significant visual, performing, and literary arts.

3 CREDITS

51-1102 Eastern Humanities

Eastern Humanities is designed to introduce students to some of the major issues and works in Eastern humanities through, among other things, popular, everyday cultural texts and practices, the media, literature (oral and written), philosophy, music, and the arts and also, to begin to acquaint them with the wider historical, social, political, and cultural context of these works, as well as with the enormous diversity and complexity of Eastern societies and cultures.

3 CREDITS

51-1103 Humanities for the Performing Artist

Major texts of literature, philosophy, and theology are studied as examples of humanistic inquiry, providing the context for performance pieces expressing universal themes. Guest artists from the Dance, Theater, and Music Departments assist advanced performing arts students in deepening their artistic understanding by widening their humanistic context.

3 CREDITS

51-1104 Humanities for the Visual Artist

Poems, masterpieces of fiction and philosophy, and a Shakespearean play are the bases for an exploration of imagery as a vehicle for interdisciplinary humanistic study. Course is ideal for art, film, and photography students who want to place their disciplines within a larger humanistic context.

3 CREDITS

51-1110 United States in Art, Lit and Music

Course presents a representative selection of American paintings, folk and folk-derived music, and readings in poetry and the short story to enhance the students' understanding of each period in American social history.

3 CREDITS

51-1111 Latin American Art, Literature, and Music

Interdisciplinary humanities course provides an overview of the rich and diverse contributions of art, literature, and music of Mexico, Central America, and South America. Students learn the terminology used to describe, interpret, and appreciate these arts in the context of the culture they reflect.

3 CREDITS

51-1112 Women in Art, Literature, and Music

Course examines the professional development of women, the impact of images of women on art and society, and the role of cultural contexts for artistic expression.

3 CREDITS

51-1113 Latin American Women in the Arts

This course is designed to study the contributions which Latin American women have made (and continue to make) through literary and visual arts. We will examine issues of cultural identity, feminism, and representation through various genres including drama, essays, film, literature, mythology, photography, poetry, and theology.

3 CREDITS

51-1114 Italian Art, Literature, and Music

This is an interdisciplinary humanities course based on the rich contributions of the art, literature and music of Italy, whose artistic achievements have been the source of inspiration for many artists worldwide.

3 CREDITS

51-1210 Introduction to Cultural Studies

This course introduces students to the terms, analytical techniques, and interpretive strategies commonly employed in cultural studies. Emphasis is on interdisciplinary approaches to exploring how cultural processes and artifacts are produced, shaped, distributed, consumed, and responded to in diverse ways. Through discussion, research, and writing, class members investigate these varied dimensions of culture; learn to understand them in their broader social, aesthetic, ethical, and political contexts; and thereby prepare for more advanced coursework in Cultural Studies.

3 CREDITS

51-1211 Introduction to Women and Gender Studies

This course will introduce students to the broad variety of scholarship on women through an interdisciplinary approach. The course will begin with an exploration of the history of women's rights movements. It continues with the examination of the social construction of gender, gender roles, sexuality and power. With this background, we will explore a wide variety of topics, ranging from media to spirituality, using the tools of feminist analysis.

3 CREDITS

51-1221 Topics in Humanities

Topic changes.

3 CREDITS

51-1270 Gay and Lesbian Studies I: 1600 to 1980

This course is Part I of a two-part course called Gay and Lesbian Studies. The material in Part I focuses on the GLBT community from 1600-1980. The course explores the contributions of gay, lesbian, bisexual, and transgender individuals to historical and contemporary U.S. culture. Readings, films, and guest lecturers will help establish the necessary sociological and historical context for the course.

3 CREDITS

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

51-1271 Gay and Lesbian Studies II: 1980 to Present

The course explores contributions of gay, lesbian, bisexual, and transgendered individuals to contemporary culture (1980-Present). An interdisciplinary course, the final class project encourages students to work within their fields of interest. Several films are viewed in class; some are assigned for out-of-class viewing. Class visitors from Columbia College Chicago and other Chicago-area institutions will address issues covered in class. A visit to the University of Chicago's Lesbian and Gay Studies Project is included.

3 CREDITS**51-1301 Spanish I**

Instruction introduces basic structures and vocabulary to develop proficiency in understanding, reading, speaking, and writing Spanish for living, working, and traveling in the U.S. or abroad. Cultural appreciation is enriched through Chicago resources.

4 CREDITS**51-1302 Spanish II**

Continued study of basic structures and vocabulary further develops proficiency in understanding, reading, speaking, and writing Spanish. Cultural appreciation is enriched through Chicago resources. Pre-Requisite: Spanish I.

4 CREDITS**51-1310 French I**

Course for beginners introduces basic grammar and vocabulary to develop proficiency in understanding, reading, speaking, and writing French. Cultural appreciation is enriched through Chicago-area resources.

4 CREDITS**51-1311 French II**

Students continue their study of basic structures and vocabulary and further develop proficiency in understanding, reading, speaking, and writing French. Cultural appreciation is enriched through Chicago-area resources.

4 CREDITS**51-1320 Italian I: Language & Culture**

Introductory course helps the beginning student communicate in Italian and develop skills in reading, writing, listening, and speaking. Students acquire knowledge of and appreciation for the culture of Italy and the Italian-American culture in the U.S., especially in Chicago.

4 CREDITS**51-1321 Italian II: Language & Culture**

Course continues work begun in Italian I to help students communicate in Italian and further develop skills in reading, writing, listening, and speaking. Students expand knowledge of and appreciation for the culture of Italy and the Italian-American culture of the U.S., especially in Chicago.

4 CREDITS**51-1330 Japanese I**

Course for beginners introduces basic grammar and vocabulary to develop proficiency in understanding, reading, speaking, and writing Japanese. Cultural appreciation is enriched through Chicago-area resources.

4 CREDITS**51-1331 Japanese II**

Students continue their study of basic structures and vocabulary and develop further proficiency in understanding, reading, speaking, and writing Japanese. Cultural appreciation is enriched through Chicago-area resources.

4 CREDITS**51-1340 Arabic I: Language and Culture**

This course for beginners introduces basic grammar and vocabulary to develop proficiency in understanding, reading, speaking, and writing Arabic. Cultural appreciation is enriched through Chicago-area resources.

4 CREDITS**51-1341 Arabic II: Language and Culture**

Continued study of basic structures and vocabulary further develops proficiency in understanding, reading, speaking, and writing Arabic. Cultural appreciation is enriched through Chicago resources.

4 CREDITS**51-1351 Chinese I Language and Culture**

This course for beginners introduces active control of the sound system, basic grammar and vocabulary, to develop proficiency in understanding, reading, speaking and writing standard Mandarin Chinese. Cultural appreciation is enriched through Chicago-area resources.

4 CREDITS**51-1352 Chinese II: Language and Culture**

This course continues the work begun in Chinese I to help students communicate in Chinese and further develop skills in reading, writing, listening, and speaking. Students expand knowledge of and appreciation for the Chinese culture and Chinese-American culture of the U.S., especially in Chicago.

4 CREDITS**51-1360 Swahili I**

This course for beginners introduces basic grammar and vocabulary to develop proficiency in understanding, reading, speaking, and writing Swahili.

4 CREDITS**51-1390 Mexican Culture and the Arts: Study in Mexico**

This is an interdisciplinary humanities course in the rich and diverse contribution of the art, music and literature of Mexico, and will be held in Cuernavaca at the Kukulkan Educational Community. The arts of Mexico have been acknowledged worldwide, and Cuernavaca, located one and one half hours from Mexico City with its many museums, provides an ideal setting for

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

fostering an appreciation of Mexican history, literature, music, dance, folklore and film. Students will learn the terminology essential to describe, interpret, and explain these arts in the context of Mexican culture and will increase their cultural knowledge through living with host families.

3 CREDITS

51-1391 Spanish I: Study in Mexico

This course is part of the HHSS Department's study abroad program in Cuernavaca, Mexico. Instruction introduces basic structures and vocabulary to develop proficiency in understanding, reading, speaking, and writing Spanish.

4 CREDITS

51-1392 Spanish II: Study in Mexico

This course is part of the HHSS Department's Study Abroad Program in Cuernavaca, Mexico. Instruction continues on structures and vocabulary to further develop proficiency in understanding, reading, speaking, and writing Spanish.

4 CREDITS

51-1394 Latin American Women in the Arts - Study in Mexico

This course is part of the HHSS Department's Study Abroad Program in Cuernavaca, Mexico. This course is designed to study the contributions which Latin American women have made (and continue to make) through literary and visual arts. We will examine issues of cultural identity, feminism, and representation through various genres including drama, essays, film, literature, mythology, photography, poetry, and theology.

3 CREDITS

51-1401 Philosophy I

Course focuses on the nature of careful inquiry and some of the enduring philosophical questions of the ages. Content examines classical and contemporary issues in philosophy, such as the existence and nature of God, the concept of human freedom, the existence and nature of the soul, and the value and meaning of artistic expression.

3 CREDITS

51-1410 Critical Thinking

Each student's skill in critical reasoning is developed by analysis of basic patterns of argument, evidence, and fallacies. Examples are drawn from such sources as speeches, advertising, journalism, and essays to clarify what is implicit in the claims being made and the reasons used to support them.

3 CREDITS

51-1411 Ethics and the Good Life

Course examines major philosophical works to provide insight into human action as the basis of a good and happy life.

3 CREDITS

51-1501 Comparative Religions

By studying both major and lesser known religions of the world, students relate religious traditions to questions about belief, death, ethics, and the divine in human life.

3 CREDITS

51-1603 Fundamentals of Communication: Race, Gender & Film

Media produces messages that shape our attitudes and behaviors towards others. This class allows students to assess their social attitudes and express more informed opinions about society. By investigating the permeation of race and gender in the history of the film industry, students in this course will develop and demonstrate public speaking and writing skills that are essential to our diverse society.

3 CREDITS

51-2101 Harlem: 1920's Black Art and Literature

Period of artistic experimentation among black creative artists in the 1920s is studied through the works of black writers from the Harlem Renaissance. Their relationship with emerging American avant-garde writers and the evolution of the Afro-American literary tradition is explored.

3 CREDITS

51-2102 Black World Ritual Performance

An exploration of the acts and meanings of performance and ritual in the Black world. Study of sacred and secular practices that influence theatre, ritual, ceremony, carnival, rites of passage, the blues, improvisation, "Negro Spirituals", the "word" (as in: spoken-word, playwriting, use of physical voice as a tool, of specific characters in film), performance art, representation and perceptions of the black body, performance as expressed in sports culture, hip-hop, storytelling, and other performative modes of expression rooted in the ancestral ethos of Africans in the Diaspora.

3 CREDITS

51-2103 Critical Vocabulary for the Arts

Course probes ideas and terminology that help students enjoy and appraise achievements in the arts. Students experience performing and visual arts and explore how art is created and perceived.

3 CREDITS

51-2104 Black Arts Movement

The 1960s was a period when many "revolutionary" Black Americans, artists, dramatists, writers, critics and philosophers engaged in intense debates over the role of the artist in the making of a cultural revolution, and over what constitutes a "genuine" or "true" black aesthetic. The Black Arts Movement explicitly targeted a number of long-standing assumptions of literary critics and historians; in particular, the role of the text, the timelessness of art, the responsibility of artists to their communities, and the significance of oral forms in cultural struggles.

3 CREDITS

51-2105 Introduction to Black World Studies

In this interdisciplinary survey course, students are introduced to the socio-political history and culture of black peoples around the world and the concept of "blackness." The course is team taught and divided up into units that cover inter-related components: history, humanities, and social sciences. The course is divided

into seven units, beginning with a history of the field of Black Studies. Students will then be taken through the history and historiography of the peoples and their expressive arts.

3 CREDITS

51-2110 Twentieth-Century Music

Twentieth century classical music demands that we listen in new ways, that we test our assumptions regarding sound, and that we question our understanding of aesthetics. It may be described as the expansion, emancipation and re-merger of those features defining music prior to the 1900s: melody, harmony, form, timbre, texture and orchestration. We will examine this transformation, highlighting the events that catalyzed new directions in composition and performance. Wherever possible, the music examined is tied to general historical developments at the period of its conception. Ancillary figures, those generating functions or art achievements not strictly related to music, are studied whenever their activity seems to be germane to heightened understanding on the part of the student. All concert music heard is primarily of a "classical" genre. Whenever any other music is referred to, such as jazz, folk or world, brief examples are used.

3 CREDITS

51-2111 Revolution and Art: Latin America

What do revolutions do to the arts? How does a radical change in society affect the production, distribution and consumption of the arts? What do the arts do to revolutions? This course is a study of artistic production during twentieth-century revolutionary periods in Latin America. Students examine issues of popular/official culture, censorship, propaganda, and the main contributions of these revolutions in literature, film, music, and the visual arts. This is a rotating topics course.

3 CREDITS

51-2112 Contemporary Africa: Life, Literature, and Music

This course presents the major issues, as well as the regional and cultural differences that exist amongst the peoples of present-day Africa. The class will critically review the stereotypical myths which are usually associated with Africa. Through a variety of multi-disciplinary approaches, including literary and musical analysis, students will be introduced to the diverse cultures and traditions across Africa as well as the important political, social, and economic issues of post-colonial African nations.

3 CREDITS

51-2211 Urban Images in Media & Film

Course surveys the portrayal of metropolitan life in film, television, the press, and other media. Students discuss documentary films, such as *I Remember Harlem*, and full-length feature films, such as *Grand Canyon*, *Metropolis*, and *Little Murders*. Local city news coverage (print, television, and radio) is examined for urban stereotypes.

3 CREDITS

51-2213 The Simpsons as Satirical Authors

This course will study the postmodern satirical presentations and commentary which *The Simpsons* has made (and continues to make) through its utilization of the humanities. We will examine how *The Simpsons* raises and comments on issues of civic,

cultural, gender, global and political identities using traditional humanities studies including artistic, film, literary, philosophical and religious critiques. Special emphasis will focus on self-referentiality and how *The Simpsons* satirizes both itself and its characters as an operative principle and strategy.

3 CREDITS

51-2214 Doing Time in America: An Interdisciplinary Approach

In this class, students will explore prison culture in America by examining the history and philosophy of prisons, and the way prisons are portrayed in literature, film, and television, including popular shows such as *Prison Break* and *OZ*. Given America's fascination with crime and the swelling number of incarcerated individuals (over two million in America), the class raises important questions and issues about poverty and privilege; punishment and redemption. Students will discuss the similarities between prisons and various dissimilar institutions (such as colleges) that also have their own language, rituals, and hierarchy. In addition to readings, screenings, and discussions, the class will host guest speakers (such as a prison guard, a former inmate, a public defender, and a prison minister) who work closely with prison populations. Students will read one novel about crime and punishment in America, as well as articles, essays, stories, poems, prison narratives, song lyrics and excerpts from longer works of both fiction and nonfiction about prisoners and life behind bars, as well as about the culture that surrounds those incarcerated.

3 CREDITS

51-2215 Soul, Country, and the United States

Soul and country are musical genres that are unmistakably and proudly native to the United States. Yet they often appear to be poles apart in terms of their audiences, aesthetics, messages, and most importantly how they communicate the notion of what it is to be an American and how to achieve the ultimate American Dream. This course will examine the musical cultures that are signified by "soul" and "country". Students will study the evolution and aesthetics of these genres and will interrogate how they deal with concepts like identity, class, race, and ethnicity; gender and sexuality; politics and patriotism.

3 CREDITS

51-2216 Afro-Futurism: Pathways to Liberation

Afro-Futurism provides artistic methods for the exploration of Black liberation. The creative ability to manifest transformation has been essential to the survival of Blacks in the Diaspora. This course considers what "Blackness" and "liberation" could look like in the future, real or imagined. It is rooted African cosmologies, using pieces of the past, technological and analog, to build the future. Themes include: identity; hybridity; alien and alienation; belonging, immigration, and migration; and the "vessel"—corporeal and metaphoric—as vehicle of liberation.

3 CREDITS

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

51-2220 The Holocaust (1939-45)

Course is guided by two major questions: Why did the Holocaust occur? How did it happen? Because the answers are complex and multifaceted, our effort to explore and understand the Nazi extermination of six million Jews draws on several kinds of material.

3 CREDITS

51-2272 Death and Dying

Universal and timeless, dying and death are life experiences integral to human existence. What and how we experience, give order to, make sense of, and live out these journeys in our lives and in relation to others within societal, cultural, philosophical and spiritual contexts will be the focus of our course of study.

3 CREDITS

51-2274J J-Session in Shanghai: History, Culture, and Art

This course introduces modern Chinese history through Shanghai's important role as a sea port in the 19th century, as a city occupied by Western and Japanese forces in the 20th century, as the seat of the first Chinese Communist party, and as a contemporary art and business center. We will begin our discussion in Chicago during the first week of J-Term, and then depart for Shanghai. We will visit temples, tea-houses, Art Deco buildings and modern skyscrapers; talk to gallery curators, visit Modern Art Museums and schools, as well as enjoy performances by cutting-edge musicians and dancers.

3 CREDITS

51-2303 Spanish III: Language and Culture

Building on one year of college Spanish, this course extends each student's capacity to understand, read, speak, and write Spanish through exposure to the rich variety of arts in Hispanic cultures.

4 CREDITS

51-2304 Conversational Spanish IV: Hablando de Cine

This course uses contemporary Spanish and Latin American films as its content base to advance speaking, reading, writing, vocabulary and culture skills through guided conversation. Films viewed include Carmen, Camila, Tristana, and Amores Perros.

4 CREDITS

51-2305 Spanish for Heritage Speakers

Course serves heritage Spanish-speakers, born or educated in the U.S., and other students whose mother tongue is not Spanish but whose proficiency level equals Spanish III at Columbia College or three years of high school Spanish study. Course strengthens command of spoken and written Spanish and includes cultural enrichment by the Hispanic arts heritage in Chicago and elsewhere.

4 CREDITS

51-2321 Italian III: Italian Through Film

This course will use contemporary Italian films such as Cinema Paradiso, Mediterraneo, Lamerica and La Vita e Bella as its content base. A textbook will reinforce speaking, reading, writing, vocabulary and culture to advance student's skills.

4 CREDITS

51-2330 French III: Language and Culture

Building on one year of college French, course extends each student's capacity to understand, read, speak, and write French through exposure to the rich variety of arts in French cultures.

4 CREDITS

51-2331 French IV: Conversation and Theatre through Acting

This course continues the work done in French III and focuses on improving the student's pronunciation and fluency through conversations about French theatre and also by having students act excerpts from various plays. Besides theatre, the course also expands the student's knowledge of French culture, art, philosophy, and history.

4 CREDITS

51-2332 Japanese III: Language and Culture

Building on one year of college Japanese, this course extends each student's capacity to understand, read, speak, and write in Japanese through exposure to the rich variety of arts in Japanese culture.

4 CREDITS

51-2390 Spanish for Heritage Speakers: Study in Mexico

Part of the HHSS Department's Study Abroad Program in Cuernavaca, Mexico, this course serves heritage Spanish-speakers, born or educated in the U.S., and other students whose mother tongue is not Spanish but whose proficiency level equals Spanish III at Columbia College or three years of high school Spanish study. Course strengthens command of spoken and written Spanish and includes cultural enrichment by the Hispanic arts heritage in Chicago and elsewhere.

4 CREDITS

51-2391 Spanish III: Study in Mexico

This course is part of the HHSS Department's Study Abroad Program in Cuernavaca, Mexico. Instruction continues on structures and vocabulary to further develop proficiency in understanding, reading, speaking, and writing Spanish. Pre-Requisite: Spanish II or Placement

4 CREDITS

51-2392 Spanish IV: Study in Mexico

This course is part of the HHSS Department's Study Abroad Program in Cuernavaca, Mexico. Instruction continues on structures and vocabulary to further develop proficiency in understanding, reading, speaking, and writing Spanish. Pre-Requisite: Spanish III or Placement

4 CREDITS

51-2401 Philosophy of Art and Criticism

Course explores works by radically diverse thinkers to show how assumptions about art and artists shape evaluations of the arts. Works are from such philosophers or critics as Plato, Aristotle, Hume, Sontag, Freud, Derrida, Foucault, and Stravinsky.

3 CREDITS

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

51-2402 20th-Century Philosophy

Course examines central issues and major movements in philosophy in the twentieth century, including existentialism, pragmatism, deconstructionism, and linguistic analysis.

3 CREDITS

51-2403 Political Philosophy

Course uses a few major writings from ancient through modern thinkers to explore political philosophy, with special focus on problems of power, freedom, justice, and law.

3 CREDITS

51-2404 Spirituality and Empowerment

In Spirituality and Empowerment, students are invited to explore their relationship to Spirit (as they define it) and to experience Spirit as the means to contemplate Self, create community, tap the true source of creativity, and manifest intention. They will also become acquainted with the core teachings of seven significant masters and the spiritual paths they gave to the world. Practices of meditation and hatha yoga will give students a direct experience of independent contentment and peace. In short, how can Spirit empower us and support us in creating the life we truly desire?

3 CREDITS

51-2405 Philosophical Issues in Film

Course addresses a series of philosophical themes including ethical issues, metaphysical questions, and existential quandaries. Philosophical study can open up vistas of meaning to any student, and films can effectively realize abstract ideas in palpable and compelling ways. Several films are used with readings in philosophical literature to explore specific philosophical themes.

3 CREDITS

51-2406 Philosophy of Love

Various aspects of love - romantic, spiritual, familial, and self-acceptance - are studied through readings, films, and weekly contemplations. Course moves from concepts and readings to the student's own experience and personal application. Self-love and self-esteem are the foundation concept from which all else evolves. Readings come from philosophical and spiritual texts.

3 CREDITS

51-2407 Mystical Consciousness, East and West

Course explores a variety of philosophical and religious texts on mysticism, meditation, and spirituality from both the Eastern and Western traditions. Classroom activities of meditation, ritual process, and creative flow give students direct experience of these concepts. Weekly contemplations and two extended papers further help students understand mystical awareness at both the intellectual and experiential levels.

3 CREDITS

51-2408 Philosophy for the 21st Century

This course examines some major contemporary thinkers who are opening up new questions and frameworks of knowledge in the 21st century, particularly in the areas of social theory, and ethical and political concerns.

3 CREDITS

51-2410 The Evolution of the Mind

The human mind is a product of biological and cultural evolution. This course will study the philosophical and psychological implications of this claim. What makes the human mind unique, compared with those aspects of mind we share with non-human animals? What is the relationship between emotion and thought? What are the successes and failures of evolutionary psychology and philosophy of mind? Are religion and ethics products of the evolution of the mind?

3 CREDITS

51-2501 Exploring the Goddess

This course is an introduction to selected goddesses who have been worshipped in various regions of the world from prehistory to the present. Students will learn to identify and to analyze the symbolism that has traditionally been used for each goddess in primary texts, works of art, and acts of worship. Students will also learn to understand these primary texts, works of art, and acts of worship in terms of the historical and cultural contexts from which they emerged.

3 CREDITS

51-2504 Religion and Science

This course investigates the interaction of religion and science in Western culture, with some comparative analysis of non-Western traditions. The course introduces students to some historical conflicts (Galileo's trial, evolution vs. creationism, etc.) and also explores contemporary avenues of reconciliation between religion, spirituality, and science.

3 CREDITS

51-3102 Black World Studies: Activist Workshop

This two-day culminating workshop offers students who have chosen to minor in Black World Studies an opportunity to reflect on the material and knowledge they have gained in other courses in the minor program. The workshop will be facilitated by faculty and/or an invited activist, who will discuss pragmatic and political aspects of their activities in scholarship, arts, and/or politics.

1 CREDIT

51-3112 Humanities Study in South Africa: Memory in Post-Apartheid South

Since the end of apartheid, South Africans have been engaged in memory work, which is based on the desire to "remember" or at least "not forget" their traumatic past. Complicating memory work has been the burden of the future. With the release of Nelson Mandela and the first democratic elections, there was a call for consensus around a new multi-racial nation. But has such a "consensus" occurred and among whom; and is it more likely with or without deep confessions to the past? All of these will be tackled in the study trip to South Africa. Students must also register for the linked History course, 49-3026.

3 CREDITS

HUMANITIES, HISTORY, AND SOCIAL SCIENCES

51-3202 Peace Studies

Class studies forces at play in the course of human events that profoundly affect one's relationship to self, work, family, and others; to social justice; to the earth and its myriad life forms; to the nature and purpose of human existence; and to spirituality.

3 CREDITS

51-3203 Posthumanism in Science Fiction

This course examines science fiction visions of posthumanism. Through film excerpts and readings (novels, philosophy, sociology and science), we will explore fundamental questions of human identity, race and gender. We will also focus on the conflict between the techno-utopian visions of scientists and the techno-dystopian visions of science fiction artists.

3 CREDITS

51-3250 Capstone Seminar in Women's and Gender Studies

This is the final course for the Women's and Gender Studies minor. Students, in close collaboration with the instructor through the semester, will work independently on a project of their choice that deepens their understanding of women's and/or gender issues and that may integrate with their major field of interest. This project may be a research paper or an arts or media project, or may take the form of an internship of 7-10 hours/week with an appropriate organization. Students should contact the instructor during the semester prior to taking the Capstone course to begin discussing their project ideas and obtain preliminary project approval. They should have their approved internships set up or project idea well established before the semester begins.

3 CREDITS

51-3298 Independent Project: Humanities

An independent study is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-6 CREDITS

51-3450 Topics in Philosophy

Anger is a fundamental part of the human condition. Its causes are varied and its expressions are diverse, but we all experience some form of anger. Philosophers have perennially tried to understand anger and find some way to manage its destructive power. Some pacifists argue for the elimination of anger, while others recognize its motivational energy for social justice issues. This course looks at philosophical ideas about anger, ranging over Eastern and Western traditions as well as Ancient and Modern eras. Some of the perspectives explored include Buddhism, Stoicism, Existentialism, Sociobiology, Postmodernism, Feminism, and more.

3 CREDITS

51-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 CREDITS

51-3990 Study in South Africa**51-FORG1 Transfer Foreign Lang I**

4 CREDITS

51-FORG2 Transfer Foreign Lang II

4 CREDITS

GA	Global Awareness
LAS2LVL	LAS 2000 Plus Level
PL	US Pluralism
W	Writing Intensive Requirement

INTERACTIVE ARTS AND MEDIA

ANNETTE BARBIER, CHAIRPERSON

Today's students studying disciplines integrating creativity and technology are challenged with continuous rapid change that demands visual, critical, and technical proficiency. The Interactive Arts and Media department offers a BA in Game Design, a BA and BFA in Interactive Arts and Media, and a Web Development minor. All students complete a shared core curriculum before focusing on a chosen major, culminating in a senior-level capstone course in which students complete work at a professional level. Majors develop a uniquely balanced individual identity, incorporating roles of designer, artist, and technologist.

Our rigorous curriculum and accomplished faculty help our students emerge with strong foundations in arts, humanities, and technology. Studies include a mix of cutting edge applied techniques, critical thinking, and creative problem solving. The Interactive Arts & Media program prepares students for careers in interactive and electronic arts; online, mobile, and embedded media; digital fabrication; Web design; virtual worlds; interface and experience design; game design; and emerging technological media. The principles taught in "IAM" confer a breadth and depth that give a competitive edge in growing job markets.

Alumni work as artists, illustrators, game designers, interaction and interface designers, programmers, and information architects in game companies, advertising agencies, museums, design firms, production houses, education, and Web publishers. In addition, some advance to graduate school, becoming professional artists, researchers, consultants, and entrepreneurs.

Courses in Interactive Arts and Media are conducted in state-of-the-art classrooms that provide maximum access to the latest hardware, software, and emerging technologies. Students receive space on a Web server where they can access their work and projects from any location. IAM also offers a wealth of resources for the student. These include, printers, scanners, digital still and video cameras, sound and video editing, animation and 3-d modeling workstations, portable video audio equipment, and electronics and laser fabrication equipment. Open-access studios and labs provide comfortable and inviting environments that are conducive to work, collaboration, and socializing.

Interactive Arts and Media offers students a rich and vibrant culture, encouraging student involvement in student organizations, internships, and student showcases, while providing mentoring, tutoring, workshops, a game study facility, and guest speakers and artists.

Our students exemplify and extend Columbia College Chicago's mission: not only will they author the culture of their times, but they will be at the forefront of inventing compelling and engaging new media cultures.

Annette Barbier
Chairperson, Interactive Arts and Media

PROGRAM DESCRIPTIONS

INTERACTIVE ARTS AND MEDIA

BACHELOR OF ARTS IN INTERACTIVE ARTS AND MEDIA

Majors in IAM learn to create media experiences with interactivity at their center, becoming proficient in the many skills required to conceive and execute work based upon this important new paradigm made possible by computer technology. Through the foundation courses, students develop an understanding of the relationship between art, media, and technology and study how to design for state-of-the-art digital media. They learn the basics of visual design, time-based media, digital storytelling, and shaping an interactive experience. Programming courses give students mastery of a powerful toolset, as well as the mental discipline necessary for problem solving and logical thinking related to digital media. More advanced courses build upon these skills in an effort to help students articulate their own vision or convey the message of a client.

IAM student projects include responsive Web pages, interactive installations, virtual worlds, and media for mobile devices. Response to input – human or environmental – is a core element of their creations. These experiences will serve them well as interfaces and interactive content become increasingly ubiquitous in our culture and our lives, and professional opportunities in the field increase exponentially.

The degree prepares students for advanced study and for careers in creative services and media. Graduates of the program currently work in pre- and post-production houses, advertising agencies, graphic design firms, game design companies, and a variety of small and large businesses. Some have chosen to continue their education and enter graduate degree programs.

Interactive Arts and Media offers a post-baccalaureate certificate of major.

BACHELOR OF ARTS IN GAME DESIGN

Computer game play has emerged as the most popular form of entertainment in our culture and exhibits great promise as a tool for education, science, and industry. Leveraging the strengths of the Interactive Arts and Media Department, the interdisciplinary nature of the faculty, and partnerships with other departments, the Game Design major is designed to educate students for careers in the exciting and fast-growing field of game design and production.

The Game Design major in Interactive Arts and Media provides contextual understanding and competence in this distinctive discipline. Our students develop an understanding of the aesthetics, theory, and culture of games that informs their work and encourages originality in content. Game Design majors learn how to develop games in a strong and collaborative production environment in which teams work together effectively to create games.

Students in the Game Design major complete the Interactive Arts and Media core before enrolling in Game Design courses that accentuate the cultural aspects of game design, game

design theory, and concept development. Students then select one of four concentrations in Animation, Game Development, Programming, or Sound, providing the depth of specialization that the game industry demands.

A distinctive component of the Game Design curriculum is the senior capstone course. As students study in their chosen specializations, they are expected not only to accumulate knowledge and skills but also to accumulate original content in order to complete their final capstone experience. The capstone course brings together teams of student specialists in the framework of an advanced production class, where they learn effective team-building strategies and the creation of shared visions, culminating in the production of a working game.

As the field continues to grow and expand, Game Design graduates will find increasing opportunities in entertainment, education, and creative industries.

Minor in Web Development

The Interactive Arts and Media Department's minor in Web Development is designed for students of any major who would like to supplement their work with skills in developing for and distributing work through the Web. This minor provides students with a firm grounding in the technical aspects of Web page creation, programming, and information management. Students learn state-of-the-art programming languages to create interactive Web sites with dynamic content. Students' high-end Web content and design programming skills will make them more competitive in the Web design market. The growth of the World Wide Web has created a need for experimental approaches to Web design. In combination with a major, the Web Technology minor enables students to take an interdisciplinary and experimental approach to Web design, which is necessary in a changing media environment. All of Columbia's students have an opportunity to explore and experience the latest technological advances in hardware and software in our classrooms and labs and to study with professionals in Web design.

INTERACTIVE ARTS AND MEDIA

35-1000 Foundations of Computer Applications Equivalency

This test demonstrates proficiency in computer applications for basic office and productivity functions for students entering the College prior to 2005.

1 CREDIT

35-1100 Foundations of Computer Applications

Course provides overview of computers and their operation with an emphasis on hands-on learning. Students become proficient with using the computer as a personal productivity tool while learning the latest Macintosh and Windows software. Topics covered include history, hardware, software, word processing, spreadsheets, database systems, graphics, telecommunications, computers and society, computer ethics, and computer uses in related fields.

A PROFICIENCY EXAM IS AVAILABLE. PLEASE CONTACT THE INTERACTIVE ARTS & MEDIA DEPARTMENT FOR INFORMATION.

3 CREDITS

35-1110 Fluency in Information Technology

Course provides overview of computers and their operation with an emphasis on hands-on learning. Students become proficient with using the computer as a personal productivity tool while learning the latest Windows software. Topics covered include history, hardware, software, word processing, spreadsheets, database systems, graphics, telecommunications, computers and society, computer ethics, and computer uses in related fields.

3 CREDITS

35-1111 Using Microsoft Word

Using Microsoft Word is a course designed to teach fundamental word processing skills to beginning and intermediate level students. The course will focus on learning how to control all text and graphic elements within the application and create documents for a variety of personal and business reasons.

1 CREDIT

35-1112 PC Fundamentals

Course offers the student basic skills in managing personal computers. Topics covered include software installation and upgrading, file origination, back-up/restore, disk maintenance for improved performance, firewall, and virus protections. The basic architecture of the computer and how it relates to the performance of various user applications will be discussed.

1 CREDIT

35-1113 Using Microsoft Excel

Using Microsoft Excel is a course designed to teach fundamental spreadsheet skills to beginning and intermediate level students. The course will focus on learning how to input data; perform calculations; control text, numeric, and graphic elements; and create charts within the application and other output options.

1 CREDIT

35-1115 Imaging Techniques

This one credit hour course introduces students to image creation and manipulation using an imaging application. The course will present basic principles of image editing and enhancement, composition, and workflow strategies. Though primarily skill based students will enhance their creativity through class assignments.

1 CREDIT

35-2605 History of Computing Culture

This course covers the history of computers and technology. It places an emphasis on the influence culture has had on the development of computer technology (war, communication, space travel, etc.) and how computer technology influences culture (privacy, security, intellectual property rights, etc.). While the history of computers covers nearly 3000 years, the course emphasizes developments of the last 200 years and will focus on the results of those interactions on our culture today.

3 CREDITS

35-3420 Introduction to Javascript

This second level course introduces Web programming concepts and environments. Students learn object-oriented coding methods, integrated code structures, and enhanced web development through project-based assignments.

3 CREDITS

35-3421 Advanced Javascript for Games

Course covers constructing objects using dynamic HTML, intuitive user interaction, and creating advanced logic structures. Students complete an online game, gaining important universal programming skills in the process.

3 CREDITS

35-3430 Programming Web Databases

Developing effective, large scale Web sites requires a dynamic, data-driven approach. This course focuses on developing student skills in programming relational, object-oriented Web databases using a server-side HTML-embedded scripting language.

3 CREDITS

35-3440 Time Based Composing II

Course continues concepts and techniques taught in 35-2440 Time-Based Composing I. Students further develop visual, digital time-based skills and refine individual content. Producing for large and small scale venues, including motion sequences in interactive media, are explored. Lectures, labs, and field trips will be used.

3 CREDITS

35-3610 Digital Media Culture

Course looks at digital technology's impact on visual media. Guest artists, lectures, reading, research, and projects explore how new digital technologies affect creative practice and the subsequent impact on society. Students examine new forms such as the internet and software art, digital installation, computer gaming, robotics, and virtual reality.

3 CREDITS

INTERACTIVE ARTS AND MEDIA

35-3620 Introduction to Robotics

Students learn to read wiring diagrams and design and build basic electronic circuits for general applications. Students use commercially available tools to design, build, and program a simple functional robot that interfaces with a computer. Completed work and work in progress are shown in a group critique setting.

3 CREDITS

35-3630 Computer Controlled Installation Environments

Students learn how to create and control an environment with the aid of a microprocessor or computer. Computer programming is used to control timers and on/off switches that electronically define and shape space with sound, light, and projected images.

3 CREDITS

36-1000 Media Theory and Design 1

The course examines the history and theories of media, art, and technology, and the impact upon and implications for contemporary society, culture, and aesthetics. Through discussion, lecture, and critique, this course develops students' abilities to connect media theory to media design and practice. In creative projects and papers, students will develop and demonstrate analytical and critical thinking skills.

3 CREDITS

36-1001 Animation I

As an introduction to basic film animation techniques for persons with little or no animation production experience, this course will explore basic animation techniques including object, drawn, and 3-dimensional, including concept development, storyboarding, and final production techniques. Animated films and videos, both domestic and international, will be screened and discussed. You will be expected to complete short exercises in each of the techniques mentioned, then complete a 10-second final project from storyboard to final shooting onto film.

4 CREDITS

36-1100 Game Culture

The increasing popularity of games within today's culture necessitates analysis of how games are impacted by social and ideological forces and influence them in turn. Questions like "Why do we play?" and "How do we play differently?" are explored, with many others, as students are guided through topics such as role-playing and identity, ethics, group behavior, competition, gender, race, and aesthetics in modern (and historical) games.

3 CREDITS

36-1111 Using Microsoft Word

Using Microsoft Word is a course designed to teach fundamental word processing skills to beginning and intermediate level students. The course will focus on learning how to control all text and graphic elements within the application and create documents for a variety of personal and business reasons.

1 CREDIT

36-1112 PC Fundamentals

Course offers the student basic skills in managing personal computers. Topics covered include software installation and upgrading, file origination, back-up/restore, disk maintenance for improved performance, firewall, and virus protections. The basic architecture of the computer and how it relates to the performance of various user applications will be discussed.

1 CREDIT

36-1113 Using Microsoft Excel

Using Microsoft Excel is a course designed to teach fundamental spreadsheet skills to beginning and intermediate level students. The course will focus on learning how to input data, perform calculations, control text, numeric and graphic elements, as well as creating charts within the application and other output options.

1 CREDIT

36-1114 Web Design

This one credit hour course offers the student basic skills in designing and creating a Web site. The course will engage students in planning, creating, and defining a site primarily using Macromedia Dreamweaver. Other topics covered will include using text, graphics, and tables, working with layers, image maps, animation, multimedia, drop down menus, rollovers, frames, and forms.

1 CREDIT

36-1115 Imaging Techniques

This 1 credit hour course introduces students to image creation and manipulation using an imaging application. The course will present basic principles of image editing and enhancement, composition and workflow strategies. Though primarily skill based students will enhance their creativity through class assignments.

1 CREDIT

36-1200 Computer Architecture

This course provides a programmer's view of how computer systems execute, store information, and communicate. It enables students to become more effective programmers, especially in dealing with issues of performance, portability, and robustness. Topics include Boolean logic, data representation, processor organization, input/output, memory organization, system support software, and communication.

3 CREDITS

36-1201 Tech Topics Workshop

This is a one credit, two day topics workshop that explores in depth one aspect of the hardware, software, or networking utilized by your personal computer.

1 CREDIT

36-1300 Digital Image Design

This course introduces 2-D imaging principles, terms, and concepts through the use of raster and vector applications. Vocabulary and ideas appropriate to working in digital media are introduced. The student develops a body of work that emphasizes media-specific techniques.

3 CREDITS

INTERACTIVE ARTS AND MEDIA

36-1400 Sound for Interaction

This course provides the foundation for understanding sound in the visual and non-visual media. The first half of the course examines the power of creating images with sound and music without using visuals. Sound sculptures and landscapes, as well as classical impressionistic examples are reviewed and critiqued. The second half of the course investigates the impact of sound on both moving and still image. Film, Web site, game, and animation audio is analyzed for impact, technique, structure, and effectiveness. The terminology used in the field is underscored with reading and writing examples. The roles of all the people involved with film, game, and Web sound are covered.

3 CREDITS**36-1410 Linear Audio Production for Games**

Game audio is concerned with both linear and non-linear aspects of sound design. Many games have sequences of shots that also may require sound and music. These scenes are linear in nature, and a close cousin to animation. The concepts of linear sound design and music editing are a necessary skill for a sound designer today. Film sound and animation sound act as the foundation for the understanding of linear game sound. Film, animation, and game examples are presented throughout the course. Project work is essential to completion of the course.

3 CREDITS**36-1500 Introduction to Game Development**

This is the foundation course of the Game Development concentration, focusing on applied critical discussion and development of the student's own game concepts. Various techniques and methods of concept and story development are reviewed, including journaling and workshop/discussion, in an effort to identify development best-practices. Students are also exposed to game design documentation formats, as well as the particulars and requirements of the professional game development cycle. The course also places special emphasis on exploring and identifying the characteristics of the diverse game genres. By the class's end students are asked to produce written documentation and develop their own game concept.

3 CREDITS**36-1501 Introduction to Programming: Theory and Concepts**

Class provides a fundamental introduction to computer programming theory and concepts to students with little or no previous experience. Students learn structure, syntax, logic, and the difference between object-oriented and procedural systems.

3 CREDITS**36-1800 Interactive Arts and Media: Topics**

Current trends and developments in interactive media and interface/interaction design are explored.

3 CREDITS**36-1900J Successful Freelancing**

Freelancing is often a necessary way of creating one's artistic career but it means that the freelancer has to wear many hats: boss, secretary, salesperson, bookkeeper, creative director, and delivery person. Learn how to support yourself while you pursue your art, managing all the details of being self-employed. This class will deal with presenting, marketing, managing, and succeeding as a freelancer.

1 CREDIT**36-1920J Creating Change with Technology and Media**

Combine the talents and interests of our students by allowing them to join the ongoing efforts to help re-build the Gulf Coast, with guidance from Universities Rebuilding America Partnership and the Columbia College Service Learning Initiative. Students may choose staying at school to work on various media and technology projects, including, Web sites, a television show, a newspaper, or outreach where they will travel to the Gulf Coast joining ongoing projects there. Students will experience bridging differences among people through community service.

1 CREDIT**36-1930J The Demoscene: An Introduction to Programming and Subcultures**

The demoscene is a subculture centered on the creation of non-interactive real-time graphic demonstrations, run as computer programs. Demos existed as early as the 1980s. This subculture began as users performing simple hacks or digital graffiti on their new computers or even when a program was cracked for underground distribution. But soon, the demoscene became a thriving community pushing the limits of computational power, with hundreds of musicians, artists, and graphics hackers making shout-out's to one another and proving their technical virtuosity. Today's demoscene, based largely in Europe, is a vibrant and influential digital community, with huge conferences every year. This course will cover the history, culture, and aesthetic of the demoscene as a significant part of digital culture. Students will consider artistic and cultural practices emerging from the demoscene and also look at related artworks by artist such as: BEIGE, Brion Gysin Darwinia, JODI, John Klima, and Paperrad. Students will also have the opportunity to create their own demos, using techniques employed by beginning demoscene programmers. The class will culminate in a demo party where students will present their projects.

2 CREDITS**36-1950 Virtual Worlds Concepts**

This course will explore hands on development of virtual worlds. Students will engage in character representation, collective storytelling, and alternative social and communications methods. Students will practice environmental simulation, and economics appropriate to virtual worlds. Students will use audio, video, bitmaps and 3D modeling techniques for in-world and real world media creation. Object scripting for interactivity, commerce, data communication and motion will be introduced. Students will participate in virtual world cultures.

3 CREDITS

INTERACTIVE ARTS AND MEDIA

36-1950J Virtual Worlds Concepts**1 CREDIT****36-2000 Media Theory and Design 2**

Course furthers practical understanding of media theory by applying it to media design and production. Building on the static composition analysis in Media Theory and Design I, this course focuses on time-based or "dynamic" media, incorporating text, moving image, and sound.

3 CREDITS**36-2015 Introduction to Computer Animation**

This course will introduce the beginning student to the three 3-dimensional computer animation applications that they will be studying in future semesters: Maya, XSI, and 3D-Studio Max. Concepts, relationships between concept and technical skills, and the need to understand the historical development of 3-dimensional computer animation will be emphasized. Exercises will highlight application similarities and differences, while showing that the process becomes increasingly familiar as each application is explored.

4 CREDITS**36-2025 Drawing for Animation I**

Through this drawing intensive course, you will acquire an understanding of figurative human emotions and movements, enabling you to create believable animated characters. You will create model sheets, learn the principles of animation, and learn how to endow your characters with believable actions and acting. Digital pencil testing will allow for the building of the animation from basic motion to more refined movements and emotion. Particular attention will be given to timing, layout, the creation of extreme drawings and the process of inbetweening.

3 CREDITS**36-2130 Interactive Conversation Interface**

As the aesthetic of interaction evolves, a promising new genre has emerged: Interactive Conversation Interface. The interactive conversation interface offers a greater degree of engagement than typical navigational models, and its dependence upon spoken word and audio broaden the reach and application of interactive media beyond visual environments. This course introduces the theory and assumptions behind interactive conversation design pioneered by Chicago's own Jellyvision in games like "You Don't Know Jack." Students have the opportunity to author highly engaging, writing-centric interactive content. From fiction to non-fiction, poetry to ad copy, this new interaction model offers substantial creative and professional territory for interaction designers and writers alike.

3 CREDITS**36-2210 Game Engine Programming**

This course will cover the components involved in creating a game engine. The modularized "game engine" allows programmers to create new games by allowing the modification of characters,

environments, sounds, etc. Writing "game engines" reduces the amount of time and complexity associated with traditional game development and opens the development process to a broader audience of participants.

3 CREDITS**36-2300 2-D Imaging**

Students explore complex 2-D image manipulation and generation options and refine technical skills in preparation for advanced work. Emphasis is on integration of drawing, scanned images, image processing, and 2-D paint graphics into high-resolution images for output and use in multimedia. Projects are designed to combine students' conceptual abilities with 2-D technical expertise.

3 CREDITS**36-2301 Digital Collage**

Class explores techniques and approaches to digitization, manipulation, and enhancement of 2-D imagery using photographic and non-photographic sources and imaging software. Instruction addresses issues of image alteration and role of the computer in exploring means of representation.

3 CREDITS**36-2310 Media Publishing**

Class provides in-depth coverage of desktop publishing productivity concepts. Students explore typography, page layout, and creating graphics using professional applications and scanning software. Additional topics include creating information graphics, photo manipulation, map making, scanning techniques, and computer illustration. Students are exposed to various output options.

3 CREDITS**36-2320 Computer Illustration**

This class explores the use of object-oriented graphics for illustration, graphic arts, and fine arts applications. Emphasis is on mastery of high-resolution graphics production using vector drawing and text tools.

3 CREDITS**36-2400 Sound Design for Games I**

This course allows the student to actively implement, design, and control the audio assets in a game. Open source game engines and game editors are widely used in this course to familiarize students with the production and creative demands that will be required of them. Technique, production, and creativity are fostered in texts and lectures throughout the course. Sound libraries are the source of much of the raw audio for project work.

3 CREDITS

INTERACTIVE ARTS AND MEDIA

36-2402 Linear and Nonlinear Sound Design for Games

This course provides the essential skills required to create sound objects for the linear aspects of game production as well as a grounding in nonlinear game production. Sound effects assets are generated, logged and implemented using various types of linear and nonlinear game formats. The classes focuses on sound effects production and game sound theory.

3 CREDITS**36-2410 Web Animation I: Flash Web Design**

Course introduces students to creating Web sites using Flash. Interactive interfaces and content input using Flash's text capabilities are emphasized. Students begin learning Actionscript for interactivity, animation, and special effects. Students integrate HTML, CSS, and Flash to create dynamic, interactive, and typographically advanced sites.

3 CREDITS**36-2411 Web Animation II:Scripting**

Course further guides students through time-based software applications for future applicability in movement-enhanced Web design. Students combine a variety of software programs for Web-optimized finished projects and will further their study of cross-platform hardware and software troubleshooting for motion-enhanced design.

3 CREDITS**36-2412 Linear Audio Production for Games**

Game audio is concerned with both linear and non linear aspects of sound design. Many games have sequences of shots that also may require sound and music. These scenes are linear in nature, and a close cousin to animation. The concepts of linear sound design and music editing are a necessary skill for a sound designer today. Film sound and animation sound act as the foundation for the understanding of linear game sound. Film, animation, and game examples are presented throughout the course. Project work is essential to completion of the course.

3 CREDITS**36-2440 Time Based Composing I**

Course explores issues and techniques involved in creating digital motion sequences for multimedia production. Students learn to combine still images, graphics, text, sound, and music using compositing and editing. Lectures, lab time, critiques, visiting artists, and field trips increase the understanding of concepts and techniques.

3 CREDITS**36-2500 Simulation Design I**

Though games are traditionally viewed as being for "fun," there exists a significant potential for using game-style presentation and techniques for "realistic" purposes, so-called non-entertainment "serious games." This course introduces the students to the concepts of simulation design and develops the student's ability to analyze a realistic process or environment in terms of the elements within each that lend themselves to modeling, interaction,

and play. The designer's practical skills develop through the use of a basic scripting language and generally available interactive authoring environments and design tools.

3 CREDITS**36-2501 Simulation Design II**

Building on the skills learned in Simulation Design I, this class delves deeper into "realistic" simulation by analyzing a scenario or situation with an eye toward identifying the elements within them that lends themselves to engaging interaction and play. This course also continues the development of the designer's practical skills in using scripting languages and interactive authoring environments as game concept development and production tools. By its end, students taking this course will also be able to recognize the interrelationship between authentic realism, perceived realism, and potential gameplay.

3 CREDITS**36-2510 Engine-Based Design I**

This is a production-oriented class focusing on applied game design and development, utilizing existing game production software tools and engines. Students learn to use asset management software to integrate a variety of media and asset types from multiple sources. The course also emphasizes utilizing the scripting elements of the game engine to create and refine game world events related to story, gameplay, and multimedia presentation. Time is also spent utilizing these scripting elements to create computer-controlled characters that display meaningful character behaviors and artificial intelligence, resulting in the appearance of personality.

3 CREDITS**36-2520 Game Design I**

This class builds on the skills and techniques learned in Simulation Design I and Engine Based Design as a foundation for deconstructing play elements and player goals, as well as play-time transactions and interactivity through the development of small, turn-based games. The various aspects of game state are reviewed, as well as the interactive elements with an eye toward determining how much control a player has or needs over that game element and in terms of participant involvement and agency.

3 CREDITS**36-2530 Game Design II**

This course furthers the student's ability to develop games using a real-time engine and game development system. The course gives the designer the opportunity to develop a small, real-time game. The course focuses on time as a play element and surveys games that have leverage real-time and faster than real-time simulations as a means of maximizing player engagement. Emphasis is placed not only on maximizing transaction/interaction frequency ("speed"), but on variation of pacing to evoke a more complex play experience.

3 CREDITS

INTERACTIVE ARTS AND MEDIA

36-2550 C++ Programming I

The course introduces the student to programming using the C++ language. Students learn basic programming of graphic and business applications in C++. Instruction emphasizes good programming practice, programming structure, and object-oriented programming.

3 CREDITS

36-2551 C++ Programming II

This course builds on the techniques covered in the C++ I course and further explores the concepts of classes, inheritance, polymorphism, and the use of graphical interfaces. The course concentrates on data structures, interactivity, and working with relational databases. This is primarily a project-based course with an emphasis on creating distributed applications.

3 CREDITS

36-2600 Object Oriented Programming

Extending the theory initiated in Introduction to Programming: Theory and Concepts, this course, through a variety of exercises, stresses the practice of programming. Object-oriented, event-driven strategies are emphasized to prepare students for more advanced programming studies in subsequent classes. Students are also introduced to programming best practices including comment to code and naming conventions.

3 CREDITS

36-2601 Authoring Interactive Media

This class focuses on effectively communicating content in an interactive format. Students research, plan, and produce interactive media projects. Several media components are developed and integrated to support the goal of each piece. Topics covered include contextual problem solving, information architecture, and usability. All projects are designed with participants in mind, considering their culture and demographics. Contemporary authoring technology and content creation tools will be used.

3 CREDITS

36-2605 History of Computing Culture

This course covers the history of computers and technology. It places an emphasis on the influence culture has had on the development of computer technology (war, communication, space travel, etc.) and how computer technology influences culture (privacy, security, intellectual property rights, etc.). While the history of computers covers nearly 3000 years, the course emphasizes developments of the last 200 years and will focus on the results of those interactions on our culture today.

3 CREDITS

36-2609 Sound and Motion Production

3 CREDITS

36-2610 Sound and Music for Interactive Visual Media

This course will offer students a chance to study the psychological and technical aspects of applying sound and music to interactive visual media. Students will be given projects to complete which will include creating their own sound effects and music tracks as well as creating sounds for use in interactive projects such as Web-based programming and sound design software.(ACID, SOUND FORGE,VEGA VIDEO, and/or other similar software).

3 CREDITS

36-2800 Story Development for Interactive Media

The increasing impact of interaction on the narrative (stories) told in today and tomorrow's educational and entertainment media require a different perspective on story development. This class begins with an overview of the area and its history from the writer's perspective, and then moves on to review and analyze common interactive structures and narrative requirements. Students are also exposed to the basic types of interactive narrative and media being created today and conceptualize and develop their own interactive narrative projects.

3 CREDITS

36-3045A Computer Animation: Maya

Course emphasis will be on establishing the modeling skills and knowledge necessary to create a character that can be animated using Alias/Wavefront's Maya software application. Exercises and quizzes will help to establish a solid understanding of polygonal modeling, rigging, lighting, rendering, and animation using this application. Students will be expected to log a minimum of four hours of lab time outside of class each week.

4 CREDITS

36-3045C Computer Animation:3-DS Max

This course will explore the Discreet Logic 3-DS Max software application. Exercises and quizzes will help to establish a solid understanding of polygonal modeling, rigging, lighting, rendering, and animation using this application. Emphasis will be on establishing the modeling skills and knowledge necessary to create a character that can be animated using this application. Students will be expected to log a minimum of four hours of lab time outside of class each week.

4 CREDITS

36-3080 Motion Capture I

This course provides an introduction to motion capture terms, concepts, and history. Students learn the process of capturing motion data by conceptualizing, planning, and directing on-site sessions. A 3-D character performance is created by converting data from sessions and linking it to a character skeleton created in a computer animation class.

4 CREDITS

INTERACTIVE ARTS AND MEDIA

36-3081 Motion Capture II

This course emphasizes the skills needed to edit and assemble motion capture data. Students learn the technical and aesthetic considerations necessary through a series of homework exercises and classroom critiques. Various motion editing applications will be introduced and discussed. By converting final edited data to work with a variety of 3-D animation packages, students learn how to apply data from motion capture sessions to either create a series of rendered animation images for film/video or create animation content for game production.

4 CREDITS**36-3086 Character Design & Modeling 1**

This course emphasizes the design and technical ability needed to model 3-D characters. Students will be introduced to design, sculpting, and anatomical terms and concepts. Using 3-D software, students will design and build characters and other organic models. Level of detail exercises will introduce the concept of polygon and image budgets. Exercises in stand-alone software packages will teach advanced texture-mapping.

3 CREDITS**36-3100 Navigational Interfaces**

Students' practical understanding of media theory is advanced, with an emphasis on interactive models of communication. Expanding upon the dynamic composition analysis in Media Theory and Design 2, this course focuses on navigational models of interaction design. Additionally, students continue to develop critical and analytical skills related to the component media typical of navigational interface design, including text, static image composition, sound and animation. Students produce substantial written critiques to demonstrate their growing understanding of the discipline.

3 CREDITS**36-3110 Advanced Interfaces**

The broader and interdisciplinary foundational understanding of media-related theories from preceding courses is leveraged to explore advanced theory and practice of interface design. Supplementing the navigation interface study in Media Theory and Design 3, this course focuses on impressive and environmental models of interaction design, including simulations and game design. Students produce substantial written critiques as well and paper-based written proposals for their own interactive work to demonstrate a literate and evolved understanding of the diverse media theories that influence design.

3 CREDITS**36-3210 Game Engine AI**

This course will introduce the topic of artificial intelligence and how it is used to create game characters with realistic behaviors. A variety of modern technologies, including decision trees and neural networks, as well as more standard techniques such as rule-based systems will be explored.

3 CREDITS**36-3250 Multiplayer Network Programming**

Multiplayer online games have become an emerging facet of the gaming industry, and today most games have a multiplayer component. This course introduces the student to the special networking and programming requirements of this type of game play.

3 CREDITS**36-3300 Experimental Imaging**

Class explores 2-D and 3-D image processing, paint programs, and experimental approaches to image generation and output. Content emphasizes large projects, image sequencing possibilities, and exposure to contemporary work in visual digital media.

3 CREDITS**36-3301 3D Composition for Interactive Media I**

3-D modeling, texturing, and animation have become essential components of most media-driven events. The strategies and processes needed for 3-D composition are vastly different from those of traditional 2-D graphic design. 3-D is particularly important for interface design as well as in creating convincing spaces for simulation or other educational environments. The basic principles and language of modeling, texturing, and animation are covered and are supported by a firm theoretical grounding in 3-D design.

3 CREDITS**36-3302 3D Composition for Interactive Media II**

3-D modeling, texturing, and animation have become essential components of most media driven events. The strategies and processes needed for 3-D composition are vastly different from those of traditional 2-D graphic design. 3-D is particularly important for interface design as well as in creating convincing spaces for simulation or other educational environments. The basic principles and language of modeling, texturing and animation are covered and are supported by a firm theoretical grounding in 3-D.

3 CREDITS**36-3303 IAM Workshop**

Workshop allows students to explore in depth current trends in electronic image creation with a well known digital artist. Instruction includes relevant field trips, readings, and research. Workshop develops students' personal approaches and aesthetics to digital art.

3 CREDITS**36-3310 Generative and Algorithmic Art**

This junior level course allows students to explore code as art in an advanced setting; students are expected to create complex work using various generative techniques and principles. Students will experiment with algorithmic techniques throughout the semester, and complete the course with a larger work or series of works.

3 CREDITS

INTERACTIVE ARTS AND MEDIA

36-3399 Independent Project: Interactive Arts and Media

An individualized project in Interactive Arts and Media, determined by interest and ability of the student, is carried out under the direction, guidance, and supervision of an instructor.

1-6 CREDITS

36-3400 Sound Design for Games II

This course follows on the first section by introducing more effective means of producing quality work. This is achieved through the use of original recordings and the implementation of these recordings into the game environment. A completed game level will be completed by the end of the semester.

3 CREDITS

36-3405 Authoring Interactive Media II

This project-oriented course covers intermediate design and production issues involved in the creation of Web sites. Using software for creation and site management, students build cross-platform Web sites that use thoroughly conceived interface and navigation schemes. Students learn to design and develop efficient, easily edited and updated sites. Emphasis on innovation and effective layout and design, information architecture, navigation, and usability.

3 CREDITS

36-3420 Introduction to Javascript

This second level course introduces Web programming concepts and environments. Students learn object-oriented coding methods, integrated code structures, and enhanced web development through project-based assignments.

3 CREDITS

36-3421 Advanced Javascript for Games

This second level course introduces Web programming concepts and environments. Students learn object-oriented coding methods, integrated code structures, and enhanced web development through project-based assignments.

3 CREDITS

36-3430 Programming Web Databases

Developing effective, large scale Web sites requires a dynamic, data-driven approach. This course focuses on developing student skills in programming relational, object-oriented Web databases using a server-side HTML-embedded scripting language.

3 CREDITS

36-3440 Time Based Composing II

Course continues concepts and techniques taught in 35-2440 Time-Based Composing I. Students further develop visual, digital time-based skills and refine individual content. Producing for large and small scale venues, and including motion sequences in interactive media, are explored. Lectures, labs, and field trips.

3 CREDITS

36-3444 Emergent Web Technologies

The internet and the World Wide Web include a perpetually evolving set of technologies and production practices that include design conventions, programming languages, and media techniques. Students will build on previously developed skills by using them in new contexts focusing on a specific current emergent Web technology.

3 CREDITS

36-3445 Introduction to Machinima

This course will introduce the student to the basics of Machinima (live game engine performance/video). In this class, students will be shown current work, techniques, create a storyboard, and make short Machinima movie.

3 CREDITS

36-3500 Programming for Games

This course is for students who are interested in learning programming skills necessary to work in the video game industry. While there is a clear need for a general understanding of digital arts and computer programming, there are distinct topics that are specific to the gaming industry that are outlined in this course. Topics included are: creating object interaction; game physics; animation; object collision; paths and pathfinding; translation and rotation; and creating and using the art pipeline.

3 CREDITS

36-3510 Engine-Based Design II

Engine Based Design II is a programming/scripting intensive course that places additional emphasis on character behavior (AI) and interweaving in-game events with other world elements or supporting media. During this course, students develop their own proofs of concept utilizing their own original, functional script elements and stock game assets and environments.

3 CREDITS

36-3520 Programming Data Design

Programming as problem solving is emphasized, and students are required to code creatively to solve a series of interface related programming challenges they might encounter in HTML and Flash environments. Object-oriented, event-driven emphasis is maintained, including requiring documentation and algorithm planning prior to coding. Students will further their understanding of programming best practices, including creating more stable code, error handling, and minimizing the risk and effects of malicious user behavior.

3 CREDITS

36-3540 Game Criticism: Topics

This is an intensive writing course that develops the game designer's capacity to do substantial, written, critical analysis of a game, including substantial research and references to prior art. Two primary projects are created, both of which are extensive reviews of contemporary games. The latter game title is the rotating topic game of the course. Students are expected to cite relevant and prior art game play elements and to provide criticism that makes specific game design recommendations to remedy any deficiencies.

3 CREDITS

INTERACTIVE ARTS AND MEDIA

36-3550 Game Document Development

This course builds on the aesthetic and critical lessons of Game Idea Development and combines them with the game play lessons and insights won in Simulations and Game Development sequences. The course emphasizes game concept documentation and script writing. Because illustration is a primary component of Game Script Development, students without sufficient character and environment illustration skills will need to seek a student partner (ideally from the Game Animation sequence) to successfully complete this course and the final project.

3 CREDITS**36-3551 Game Document Development II**

This course emphasizes game script and "bible" development. It is meant to allow students a creative context in which the game idea development work pursued in Game Script Development may be further refined. The goal of this course is to create the centerpiece for the game design student's portfolio of work. The course will conclude with a critique of the student script by one or more external game designers.

3 CREDITS**36-3600 IAM Team**

In this intensive team production experience, students learn to work collaboratively while producing projects for an external client. Course begins with concepts of team organization and communication and continues with the formation of production teams, design of the project, and acquisition of media elements. Students practice scheduling and meeting deadlines by shipping multiple versions of the project.

6 CREDITS**36-3610 Digital Media Culture**

Course looks at digital technology's impact on visual media. Guest artists, lectures, reading, research, and projects explore how new digital technologies affect creative practice and the subsequent impact on society. Students examine new forms such as the Internet and software art, digital installation, computer gaming, robotics, and virtual reality.

3 CREDITS**36-3611 Application Design**

Application planning, design, and development are covered in this course as students create a substantial application that leverages persistent data. Content created in Data Design and Object-oriented Programming will be utilized. Topics covered in Data Design such as programming best practices, data normalization, and database theory will be expanded upon.

3 CREDITS**36-3620 Introduction to Robotics**

Students learn to read wiring diagrams and design and build basic electronic circuits for general applications. Students use commercially available tools to design, build, and program a simple functional robot that interfaces with a computer. Completed work and work in progress are shown in a group critique setting.

3 CREDITS**36-3630 Computer Controlled Installation Environments**

Students learn how to create and control an environment with the aid of a microprocessor or computer. Computer programming is used to control timers and on/off switches that electronically define and shape space with sound, light, and projected images.

3 CREDITS**36-3690J McCarthy Technologies Bootcamp**

McCarthy Technologies Bootcamp provides students an opportunity to practice cutting edge, team building and collaboration skills in the context of a complete product development cycle and workplace simulation. Students will explore the connection between individual agendas, both overt and unintended, and the degree to which a successful team environment can facilitate, and may even require, high order personal development. While the course is typically taught in Fortune 500 environments, it defies typical corporate conventions and stereotypes, advocating the creation of passionate workplaces that emphasize our power to choose, to feel, and to grow while increasing personal accountability. Students receive professional certification upon successful completion of the course.

3 CREDITS**36-3799 Internship: Interactive Arts and Media**

Internships provide students with opportunities to gain valuable work experience in an area of interest while receiving academic credit. Graduating seniors find internships invaluable in aiding their job search.

VARIABLE CREDITS**1-6 CREDITS****36-3997 Game Project**

The Game Project class is the first stage of the senior/capstone experience of the Game Design Major. It represents the pre-production stage of the capstone project and is required for all students in the major taking the Game Studio class. Students are exposed to overall project management, art and sound, technical, and design pre-production techniques and requirements, both technical and documentary. The final result is that the final project of the subsequent Game Studio class is ready for production.

3 CREDITS**36-3998 Game Studio**

Game Studio is an intensive capstone experience in game production. The primary creative objective of the course is completion of a substantial game that includes market-quality content and is produced using industry best-practices. Students from the Audio, Animation, Design and Programming concentrations bring their complementary talents to the mix and leverage game assets that have been accrued in their preceding coursework as assets for the game.

6 CREDITS

INTERACTIVE ARTS AND MEDIA

36-3999 IAM Practicum

As a senior level capstone class for the Interactive Arts and Media major, this course integrates the diverse technical, theoretical, and aesthetic knowledge and skills students have learned in their studies. Students prepare professional materials to equip them for the challenges they will face as they enter the work place and as practicing artists. Class discussion and presentation techniques contribute to the unique skill set necessary for professional careers.

3 CREDITS

36-4801 Public Art

In this project-based class, students will use research, readings, and project creation to explore the meaning and varieties of art created in and for public places, especially concentrating on work that uses technology and/or interactivity. Student artists will work with both physical and virtual environments and will create a work of public art as the primary goal.

3 CREDITS

39-1800 Interactive Arts and Media: Topics

Current trends and developments in interactive media and interface/interaction design are explored.

3 CREDITS

39-2130 Interactive Conversation Interface

As the aesthetic of interaction evolves, a promising new genre has emerged: Interactive Conversation Interface. The interactive conversation interface offers a greater degree of engagement than typical navigational models, and its dependence upon spoken word and audio broaden the reach and application of interactive media beyond visual environments. This course introduces the theory and assumptions behind interactive conversation design pioneered by Chicago's own Jellyvision in games like "You Don't Know Jack." Students have the opportunity to author highly engaging, writing-centric interactive content. From fiction to non-fiction, poetry to ad copy, this new interaction model offers substantial creative and professional territory for interaction designers and writers alike.

3 CREDITS

39-2300 Sound and Music for Interactive Visual Media

This course will offer students a chance to study the psychological and technical aspects of applying sound and music to interactive visual media. Students will be given projects to complete which will include creating their own sound effects and music tracks as well as creating sounds for use in interactive projects such as Web-based programming and sound design software.(ACID, SOUND FORGE,VEGA VIDEO, and/or other similar software).

3 CREDITS

39-2510 Object Oriented Programming

Extending the theory initiated in Introduction to Programming: Theory and Concepts, this course, through a variety of exercises, stresses the practice of programming. Object-oriented, event-driven strategies are emphasized to prepare students for more advanced programming studies in subsequent classes. Students are also introduced to programming best practices including comment to code and naming conventions.

3 CREDITS

39-2609 Sound and Motion Production

This course introduces advanced production techniques related to time-based media including sound, animation, video, and projects emphasize these media types.

3 CREDITS

39-3110 Advanced Interfaces

The broader and interdisciplinary foundational understanding of media-related theories from preceding courses is leveraged to explore advanced theory and practice of interface design. Supplementing the navigation interface study in Media Theory and Design 3, this course focuses on impressive and environmental models of interaction design, including simulations and game design. Students produce substantial written critiques as well and paper-based written proposals for their own interactive work to demonstrate a literate and evolved understanding of the diverse media theories that influence design.

3 CREDITS

39-3500 Programming Data Design

Programming as problem solving is emphasized, and students are required to code creatively to solve a series of interface related programming challenges they might encounter in HTML and Flash environments. Object-oriented, event-driven emphasis is maintained, including requiring documentation and algorithm planning prior to coding. Students will further their understanding of programming best practices, including creating more stable code, error handling, and minimizing the risk and effects of malicious user behavior.

3 CREDITS

39-3510 Application Design

Application planning, design, and development are covered in this course as students create a substantial application that leverages persistent data. Content created in Data Design and Object-oriented Programming will be utilized. Topics covered in Data Design such as programming best practices, data normalization, and database theory will be expanded upon.

3 CREDITS

39-3512 DVD Design and Production I

The sciences of story-telling and interface design are introduced along with supporting software to enable students to achieve a basic level of competency in interactive DVD design. The course emphasizes learning the foundations of professional craftsmanship in authoring interactive productions. The goal of the course is to learn the craft of designing a dynamic interactive experience.

INTERACTIVE ARTS AND MEDIA

Fundamental principles of interface design, graphics, and motion menus in the production of a DVD are addressed using flowing charting software as well as PhotoShop, AfterEffects, Final Cut Pro, and DVD Studio Pro. A new set of interdisciplinary skills will be formulated to participate in the rapidly expanding DVD industry.

3 CREDITS

39-3520 DVD Design & Production II

This course will provide design techniques and strategies. Developing design strategies using cutting edge DVD authoring software, students will create interactive navigational interfaces for their own films as well as editing reels. In addition, this course will investigate current design trends in the DVD authoring industry. The class will use Final Cut Pro 2.0 in conjunction with DVD Pro and AfterEffects to generate interactive interfaces for DVDs. The class will also cover how to work the audio in DVD authoring specifically Guilind Surround sound tracks.

4 CREDITS

39-3521 DVD Game Design and Production

Students will learn how to create interactive DVD games. Viewing examples of current DVD games, students are introduced to the potential of DVD gaming. Each student will design menus and program a DVD game using the scripting language within DVD Studio Pro. Students will shoot the video content necessary for a DVD game, which will be edited and encoded for the DVD format. The fusion of all these skills will allow students to create a highly interactive gaming experience.

3 CREDITS

39-3600 IAM Team

In this intensive team production experience, students learn to work collaboratively while producing projects for an external client. Course begins with concepts of team organization and communication and continues with the formation of production teams, design of the project, and acquisition of media elements. Students practice scheduling and meeting deadlines by shipping multiple versions of the project.

6 CREDITS

39-3601 Client Team II

Intensive year-long team production, students learn to work collaboratively while producing projects for an external client. This two-semester senior-level sequence builds on 39-2600 Interactive Multimedia Production I: Individual, and caps the four-year major in Interactive Multimedia. Course begins with concepts of team organization and communication and continues with the formation of production teams, design of the project, and acquisition of media elements. Students practice scheduling and meeting deadlines by delivering multiple versions of the project throughout the year.

4 CREDITS

39-3690J McCarthy Technologies Bootcamp

McCarthy Technologies Bootcamp provides students an opportunity to practice cutting edge, team building and collaboration skills in the context of a complete product development cycle and workplace simulation. Students will explore the connection between individual agendas, both overt and unintended, and the degree to which a successful team environment can facilitate, and may even require, high order personal development. While the course is typically taught in Fortune 500 environments, it defies typical corporate conventions and stereotypes, advocating the creation of passionate workplaces that emphasize our power to choose, to feel, and to grow while increasing personal accountability. Students receive professional certification upon successful completion of the course.

3 CREDITS

JOURNALISM

NANCY DAY, CHAIRPERSON

We will help you become the best reporter, producer, editor, writer, publisher, and entrepreneur you can be for the 21st century, in whatever medium or media you choose.

Our approach is informal, our experience broad, our standards high. We have faculty members who have reported all over the world and in urban and rural areas of the United States. We are trained and experienced as dispassionate observers, but we are passionate about the disparities in coverage in our own backyard: Chicago, our premier reporting laboratory. We want to educate future journalists from disadvantaged communities and those who grew up in more privileged surroundings, widening world-views and covering communities no one else is.

We emphasize ethics across the curriculum. The Journalism Department offers concentrations in News Reporting and Writing, Magazine Writing and Editing, Broadcast Journalism (radio and television), and Science Journalism and cooperates with other departments to produce individually tailored interdisciplinary majors. Our Travel Writing course has taken students to London, Paris, Peru, Honduras, Cost Rica, and Mexico. Once a year, we offer an intensive five-week program for outstanding upper-level students focusing on in-depth coverage of the entertainment industries, based at our campus on the Raleigh lot in Los Angeles. We regularly update upper-level courses in such specializations as business, international, sports, mobile, and online journalism. Students produce the full-cover magazine ECHO each semester and the Columbia Chronicle, a weekly newspaper, both of which have won major national awards overall and for individual student achievement. Broadcast majors can choose between Metro Minutes and News Beat for the capstone experiences. Students over the past two years have won national awards for investigative reporting from the Society of Professional Journalists and the Investigative Reporters and Editors organization.

The essential building blocks for excellent journalism—generating ideas; figuring out how to report, research, and verify information; and telling stories in an intriguing way—will remain the foundation of our curriculum, as we teach students to think critically, creatively, and independently, becoming more sophisticated news consumers. This approach prepares students for the challenges of technologies not yet imagined.

Our full-time faculty members have degrees from many fine institutions of higher learning. Even more important to our students are their instructors' professional backgrounds and continued involvement in the industry. Three faculty members are Fulbright Scholars. Two were Nieman Fellows at Harvard University, one is a Pulitzer Prize winner, another has won numerous Emmys and a Peabody award; several are book authors.

We have the contacts and track records to help our students get excellent internships in Chicago and across the country. A full-time staff Member concentrates exclusively on internship development and placement. Recent graduates have been hired by Tribune Interactive, Harpo Productions, Esquier.com, and newspapers, television and radio stations, and Web enterprises across the country.

Our alumni are prominent and plentiful in professional news media and public affairs positions, from CNN to National Public Radio to the Chicago Tribune and Sun-Times.

Please visit our department's Web pages to find out more about our faculty, students, alumni, special events, courses, and curricula: <http://www.colum.edu/academics/journalism>.

Nancy Day
Chairperson, Journalism

PROGRAM DESCRIPTIONS

JOURNALISM

BACHELOR OF ARTS IN JOURNALISM

In addition to training students to find good story ideas and interpret, explain, and inform, the Journalism Department strives to instill strong values and emphasize integrity in all endeavors. Students learn information gathering skills that stress accuracy, fairness, and balance; they learn how to place news in a context that helps readers and listeners make sense of the world. Good writing is paramount, and students are taught how to tell engaging stories that stand out in today's complex media environment.

The Journalism program provides practical, hands-on experience in reporting, writing, editing, and publishing in state-of-the-art newsrooms for students seeking careers in newspapers, magazines, newsletters, television, radio, and online media. The curriculum is structured around a core of six courses, which includes the history and role of mass media in America, and introductory courses in writing and reporting, media ethics and law, copyediting, and computer-assisted journalism. These fundamental courses prepare students for advanced work in the major's four concentrations: News Reporting and Writing (news or sports emphasis); Magazine Writing and Editing; Broadcast Journalism (television or radio emphasis); and Reporting on Health, Science, and the Environment.

Chicago is a great place to learn journalism: it is a world-class city and one of the nation's premier media marketplaces. Journalism students cover stories alongside professional reporters as news breaks in government, politics, sports, crime, courts, entertainment, sports, or anything else. And because of the College's prime urban location, students have access to extensive local internship opportunities. Our students are also competitive for national and international internships. The new Semester in LA program allows talented undergraduates to achieve a specialty in entertainment reporting across media platforms. We have a cooperative program with the Dublin Institute of Technology and many other international opportunities. Students produce the prize-winning *Columbia Chronicle* and its cutting edge Web site in a spacious newsroom. Broadcast Journalism students, in collaboration with the Television Department, produce *Newsbeat*, a live TV newscast, and *Metro Minutes*, a TV newsmagazine; Broadcast Journalism students, in collaboration with the Radio Department, write and produce news for College radio station WCRX. Magazine majors write, edit, and design *Echo*, an award-winning, four-color magazine that focuses on Chicago arts and culture, while online publishing students write and design *In-the-Loop*, a Web site that helps Columbia students get the most out of college life in the burgeoning South Loop neighborhood. Students also can get their work published on the award-winning *ChicagoTalks*, an online publication that covers the neighborhoods of the nation's third-largest city. The two-year-old Web site, started by two faculty members with the help of a grant from one of the media industry's most-respected foundations, also offers the Department's top students an opportunity to publish investigative projects.

Students learn from adjuncts working for or contributing to *Chicago* magazine, *Time*, *Ebony*, *Jet*, the *Washington Post*, CLTV, CBS-2, NBC-5, ABC-7, the American Bar Association, and American Medical Association publications, as well as many trade magazines, online news sites, and other major media organizations.

The Journalism Department offers a post-baccalaureate certificate of major.

CONCENTRATIONS

BROADCAST JOURNALISM CONCENTRATION

Broadcast Journalism is an interdisciplinary program taught in cooperation with the Television and Radio departments. Students learn to report, write, and produce television and radio, news, features, and in-depth stories. Student-produced news programs, such as *Metro Minutes*, a TV news update show, and *Newsbeat*, a live TV newscast, are program highlights. Radio news students get hands-on training at Columbia's radio station, WCRX, 88.1 FM. Students intern at major media outlets, including Chicago affiliates of ABC, NBC, CBS, PBS, Fox, NPR, and Telemundo.

MAGAZINE WRITING AND EDITING CONCENTRATION

The Magazine program prepares students for editorial positions in consumer and trade magazines. Students take classes in magazine writing and editing and have the opportunity to put their skills into practice working on *Echo* magazine, Columbia College's award-winning student publication. They also are encouraged to work as interns during their junior and senior years, in Chicago and elsewhere.

NEWS REPORTING AND WRITING CONCENTRATION

This concentration focuses on reporting and writing about public affairs for print and online news media. Students take advanced courses in community news, feature writing, interpretive reporting, and investigative journalism, and in specialized "beats," such as courts, business, urban affairs, and the environment. In addition, a Sports Reporting emphasis is available for News Reporting and Writing majors, which is enhanced by a broad range of sports offerings in Radio, Marketing Communication, Liberal Education, and Photography. Students in the College Newspaper Workshop produce the award-winning *Columbia Chronicle*, the College's weekly student newspaper, and its companion Web site.

SCIENCE JOURNALISM CONCENTRATION

Taught in conjunction with the Science and Mathematics Department, the Science Journalism concentration addresses a growing need for journalists who can bridge the gap between the medical/scientific community and the general public. This unique undergraduate program features a year-long sequence in science writing and reporting, taught by a Pulitzer Prize winning science journalist. In addition to careers in print and electronic media, there are jobs for knowledgeable science communicators in government, industry, and academia, including at major hospitals and research centers. Students interview world-class scientists at such places as the Fermi National Accelerator Laboratory and report on renowned physicians and researchers at teaching hospitals affiliated with the University of Chicago, Northwestern University, and the University of Illinois-Chicago.

COURSE DESCRIPTIONS

JOURNALISM

FOR PREREQUISITES, SEE COLUM.EDU

41-1132J The Radio Traffic Reporter/Producer

This course will explore the tools, skills, and techniques needed to become a Traffic Reporter/Producer. Content covered will be how to voice traffic reports and how to write and gather traffic information that is format specific. Various traffic reporting styles will be examined as well as how to gather and manage information regarding the Chicago area's major expressways and tollways during routine and emergency conditions.

1 CREDIT

53-1010 Introduction to Journalism

This course is designed to inform and inspire students about the important public service role of journalism in a democratic society, including the rights and responsibilities protected under the First Amendment. As technology advances, journalists must be grounded in the history of the profession and its enduring standards and values. Students will become more sophisticated media consumers as they prepare to become professionals in this evolving field. Students will also be introduced to a broad array of journalism careers, through guest speakers, presentations, and occasional field trips.

3 CREDITS

53-1015 Reporting and Writing I

Students get an introduction to writing and reporting skills used in all major media formats, with an emphasis on newspapers, magazines, television, and radio. Writing exercises are combined with field reporting so that students gain practical experience. This course is designed to give students a solid foundation for further studies in print or broadcast journalism.

3 CREDITS

53-1016 Grammar for Journalists

This two-credit course enables Journalism majors to improve essential grammar, punctuation, and spelling skills before embarking on reporting and writing courses.

2 CREDITS

53-2010 History of Journalism

Course covers multicultural evolution of news from ancient spoken, aural, and visual forms through printed, broadcast, and online journalism of today. Major developments in news media are examined, especially American newspapers, magazines, newsreels, radio, and television, with emphasis on Chicago examples.

3 CREDITS

53-2015 Media Ethics and Law

Students are instructed in legal and ethical issues that working journalists confront in the gathering and dissemination of news; First Amendment history and interpretation is highlighted.

3 CREDITS

53-2020 Reporting for Print & Broadcast

Course concentrates on interviewing, newsgathering, and lead-writing techniques for print and broadcast. Reporting with accuracy and objectivity is stressed.

3 CREDITS

53-2020A Reporting and Writing II

Students will refine their interviewing, researching, and writing skills as they report in and around Chicago. The course will emphasize accuracy, objectivity, and critical-thinking skills. After successfully completing this course, students will be able to report and write clear, precise, and well-organized stories.

6 CREDITS

53-2025 Copy Editing

Teaches students how to spot errors, correct English usage, improve clarity, remedy inconsistencies and redundancies, and edit stories to meet generally accepted journalistic standards and Associated Press (AP) style.

3 CREDITS

53-2030 Introduction to Computer-Assisted Reporting

Course introduces students to technology-based news reporting techniques, ranging from library database research to computer-assisted reporting applications, such as internet search engines and analytical software. Assignments emphasize acquisition and evaluation of quality information and knowledgeable sources, using computer tools in an internet-connected news lab.

3 CREDITS

53-2135J Global Online Journalism

1 CREDIT

53-2215 Magazine Article Writing

Takes students step by step through process of creating magazine articles: idea generation, research, interview techniques, structure, targeting an appropriate magazine, writing, and rewriting.

3 CREDITS

53-2220 Visual Journalism

Visual Journalism is both a theoretical and a hands-on course that immerses students in all aspects of the visual side of print journalism, including typography, photography, illustration, informational graphics, design, and layout.

3 CREDITS

53-2310 Broadcast News Writing

Intended for students entering the Broadcast Journalism concentration, this course teaches basic techniques for writing radio and television news scripts.

3 CREDITS

JOURNALISM

53-2410 Medicine & Science in Media

Symposium-style course deals with major scientific and medical issues of public concern. Students consider how media interpret scientific information and make it relevant to lay audiences. Issues covered might include destruction to the environment, morality of euthanasia, funding of manned space travel, or nuclear policy in the post-Cold War era. Expert speakers are a course highlight.

3 CREDITS**53-2510 Opinion Writing**

Students write in their own voices for newspapers, magazines, and broadcast. Course includes exercises in editorial, column, and opinion writing for various media. Research required for most pieces.

3 CREDITS**53-2515 Writing Reviews of Art and Culture**

Teaches philosophy of criticism and practical principles and skills of its journalistic applications. Instruction concentrates on reviewing films, books, theater, dance, music, and television.

3 CREDITS**53-2515J Advanced Interviewing****2 CREDITS****53-2520 Sports Reporting**

Interviews with Chicago-area athletes and sportswriters help students look beyond game scores into the "whys" behind sports developments. Students cover games, write feature stories, and dig into news developments in the field of sports.

3 CREDITS**53-2527J Intro to Fashion Blogging**

The purpose of this one credit-hour course is to study the world of fashion blogging and learn how to create a credible fashion blog based on reporting and engaging writing. The course will explore contemporary fashion as well as examine the elements of influential fashion blogs and online fashion magazines such as The Sartorialist, Fashionista.com, Go Fug Yourself, Hintmag.com, Iconique.com and On The Runway.

1 CREDIT**53-2535J How to Get a Job in Journalism**

Gives students an overview of the actual business of being a journalist. Teaches how to put together a resume and design a professional Web site to contract negotiations and the life of a freelancer. Students learn about real world and work related issues as they start working outside the confines of the school or internships. Course provides excellent preparation for job seekers in the field of journalism.

1 CREDIT**53-2540 Reporting for Spanish-Language News Media**

This course is intended for bilingual students who are interested in writing for the Spanish language print media. Writing exercises, geared to improving the students' command of written Spanish, combine with field reporting and producing to help students gain practical experience in writing news for Spanish print media outlets. Students should be fluent in Spanish.

3 CREDITS**53-2540J Writing for Women's Magazines**

This course will teach the necessary knowledge and skills to enable students to write and market several types of articles to a wide variety of women's publications. We will also consider women's magazines in context as a social and cultural institution, both historically and currently.

2 CREDITS**53-2541 Spanish Broadcast News**

This workshop is intended for bilingual students interested in writing for the Spanish language broadcast news media. Writing exercises geared to improving the students' command of written Spanish combine with field reporting and producing to help students gain practical experience writing news for Spanish Broadcast outlets. Students should be fluent in Spanish.

3 CREDITS**53-2545 Travel and Food Writing Workshop**

Students learn how to craft articles for the popular Food and Travel sections of newspapers, magazines, and Web sites. Students learn the basics of these two types of service journalism, explore the practical and ethical issues, and write pieces of varying types and lengths.

3 CREDITS**53-2545J Travel Writing: Honduras****3 CREDITS****53-2550J Business Law for Journalists**

Students will dissect various cases in the news to understand the legal concepts necessary for covering business stories. They will gain a basic understanding of torts, contracts, property law, criminal law, corporations/partnerships, and patent/trademark/copyright issues as they relate to covering issues in the news.

1 CREDIT**53-2615 Advertising Production II: Print Production Seminar**

This course exposes students to a brief history of print production and 4-color processes used in creating advertisements for print media (newspapers, magazines, books, outdoor posters, transportation advertisements such as "bus wraps," and other promotional materials). This course familiarizes students with the current practices for providing technical specifications, cost estimates, and scheduling timelines in producing printed material intended for distribution to mass audiences. To heighten awareness of career options in print production, students will participate in tours of advertising agencies and high volume print production facilities.

3 CREDITS

COURSE DESCRIPTIONS

JOURNALISM

FOR PREREQUISITES, SEE COLUM.EDU

53-3110 Feature Writing

Students learn to recognize, report, and write about human, social, and cultural events, covering concepts such as tone and pace. Follow-ups and color sidebars to news events and human interest and trend stories are emphasized.

3 CREDITS

53-3115 Investigative Reporting

Course focuses on exploring methods of tracking a story to its roots, focusing on the key watchdog and spotlight functions of journalism. Students are taught how to: find and report tough stories that powerful interests would rather not have revealed, gather relevant information and documentation, verify that information, and present results for various media.

3 CREDITS

53-3120 Covering Urban Affairs

Students cover city hall, agencies, and institutions that impact city life, and city/suburban/county governmental units, in this advanced writing and reporting lab. Students interview agency officials, cover meetings, attend press conferences, and write news articles on urban events and issues.

3 CREDITS

53-3125 Covering the Courts

Students learn the structure of the court system and how to report on criminal and civil cases. Deadline reporting is emphasized.

3 CREDITS

53-3130 Interpretive Reporting

Bringing perspective, clarity, and insight to major news stories, interpretive reporting is an advanced journalistic technique that goes beyond the "who, what, where" of basic reporting to the "why" and "how." Students use journalistic tools of interviewing, research, and reporting to explain relevance of major issues.

3 CREDITS

53-3210 Magazine Editing

Teaches students advanced skills necessary to edit articles for consumer and trade magazines. Students learn editing strategies, packaging, and advanced copyediting for print and online publications.

3 CREDITS

53-3215 Trade Magazine Writing

Teaches specific research, writing, and editing skills for magazines serving various industries. Students learn to cover specific businesses for specialized audiences. Course provides an excellent preparation for Chicago's many trade publications.

3 CREDITS

53-3220 Advanced Magazine Article Writing

Develops skills acquired in Magazine Article Writing, concentrating on developing and marketing one long-form magazine piece. Students read and discuss examples of long-form magazine writing and investigate immersion reporting techniques and literary devices for nonfiction use.

3 CREDITS

53-3310 Writing & Reporting TV News

Course builds upon skills taught in Broadcast News Writing by focusing on development and writing of reporter news packages. Some stories written in this class are produced in Creating the Television News Package.

3 CREDITS

53-3505 Literary Journalism

Literary journalism is a sophisticated skills course focusing on the use of literary strategies and techniques in modern feature journalism. The specific focus of the course work is the dramatic nonfiction or "narrative" story, a form that requires both literary and expository techniques. The course concentrates on theory as well story craft, including finding, analyzing, researching, synthesizing, outlining, writing, rewriting, and polishing newspaper series and magazine stories, with some discussion of book-length journalism.

3 CREDITS

53-3515 Online Publishing & Production

Course introduces Journalism students, and other students with interest in Web page design, to the growing world of online interactive publishing. Students explore both publishing concepts and production technology, leading to the creation of their own original online publications.

3 CREDITS

53-3525 Senior Honors Seminar

Seminar course, leading to graduation with honors in the major, offers outstanding senior journalism students the opportunity to do a significant piece of professional-level writing, suitable for publication.

3 CREDITS

53-3530 College Newspaper Workshop

Students receive intense hands-on experience in writing and reporting skills as well as the opportunity to be published in the weekly student-operated newspaper, The Columbia Chronicle, and its Web site. (The class is also open to a limited number of Photography majors to build their portfolios.)

3 CREDITS

53-3535 College Magazine Workshop

In this fast-paced, hands-on course, students produce a glossy, four-color magazine called ECHO in a single semester. Students assign, write, and edit stories; assign and create photographs and illustrations; design pages; and send it out for printing.

6 CREDITS

53-3540 Fashion Journalism

This intermediate course introduces students to the world of fashion journalism. Students learn how to apply their interview and research skills to develop a critical eye for this subject. They are required to sift through the hype and relay the fashion story to readers. This is achieved by developing a strong fashion vocabulary and heightening the level of area expertise.

3 CREDITS

JOURNALISM

53-3588 Internship: Print Journalism

Internships provide advanced Print (including online and magazine) Journalism students with opportunities to gain work experience in their areas of concentration or interest while receiving academic credit toward their degrees.

1-6 CREDITS

53-3589 Internship: Broadcast

Internships provide advanced Broadcast Journalism students with opportunities to gain work experience in their area of concentration or interest while receiving academic credit toward their degrees.

1-6 CREDITS

53-3598 Independent Project: Journalism

The student, with approval of a supervising faculty member, designs an independent project to study a subject area that is not available in the journalism curriculum. Prior to registration, the student must submit a written proposal that outlines the project. Department permission is required.

53-3601A Practicum in Television News: Newsbeat

Students learn all facets of planning and executing a local news program: ideas, story assignment, shooting, research, interviewing, editing, anchoring, and stand-ups. Students gain experience in breaking news, sports, weather, entertainment, and enterprise packages. Broadcast Journalism students, in cooperation with advanced students enrolled in Television Department courses 40-3621A (Producing) and 40-3317

(Direction), produce the live, twice-weekly Newsbeat.

4 CREDITS

53-3601B Practicum Television News: Metro Minutes

Students learn all facets of planning and executing a local news program: story creation and assignment, research, interviewing, shooting, editing, anchoring, and stand-ups. Broadcast Journalism students report, shoot, and edit projects for Metro Minutes and serve as anchors and reporters, working in collaboration with students in the Television Department Producing Practicum.

4 CREDITS

53-3602 Multi-Media Sports Reporting

Students learn the fundamentals of developing, writing, and reporting sports stories for various media platforms. Students will put their sports stories on a Web site, as well as produce a broadcast version for Frequency TV.

3 CREDITS

53-4110 The Business Beat

Course teaches students to understand and report on the economy, big and small business, financial markets, technology and media, labor, real estate, personal finance, and more.

3 CREDITS

53-4115 Community News

This course stresses the growing importance of community journalism in an increasingly complex media environment. Students cover a variety of public policy issues that affect urban and suburban communities and learn to focus stories for community audiences.

3 CREDITS

53-4410 Science and Medicine: Covering the News

The ability to write and report clearly about medical, scientific, and environmental subjects is an increasingly useful skill in writing for newspapers, magazines, broadcast outlets, Web pages, book publishers, the health industry, and academic institutions. The reading public has a strong need for news about health, the sciences, and the state of the planet both to make personal lifestyle choices and to guide local and national leaders in setting policy. Students learn to take complex ideas and express them in language accessible to a mass audience.

3 CREDITS

53-4415 Feature Writing in Science and Medicine

The course is a continuation of 53-4410 Science and Medicine: Covering the News. It is, however, open to students who have not taken 53-4410. The course emphasizes the skills needed to create feature stories on subjects relating to science, medicine, and the environment.

3 CREDITS

53-4420 Environmental Reporting

Human stewardship of the planet is at a crossroads. Actions taken now to reduce pollution, halt environmental depredation, and cut fossil fuel consumption will determine the Earth's future for generations to come. This course will train journalists to cover this important area as it relates both to public and private policy.

3 CREDITS

53-4540 Advanced Sports Reporting

This sequel to Sports Reporting emphasizes in-depth coverage, both in subject matter and length of stories. Field-reporting assignments will include sports media, sports business and marketing, stadium financing and construction, legal issues, and gender issues.

3 CREDITS

COURSE DESCRIPTIONS

JOURNALISM

FOR PREREQUISITES, SEE COLUM.EDU

53-4550 Reporting Entertainment News

This news and business reporting class focuses on trends, personalities, and popular culture in the world of arts, entertainment, and media.

3 CREDITS

53-4550J Covering Washington

This course is designed to introduce the advanced journalism student to national political reporting and the workings of the three branches of government. It will also focus on the role of lobbyists, government and media watchdog organizations, think tanks, and the national and foreign news media. Students will develop strategies for covering the federal government, developing news sources, and interpreting government documents and public policies.

3 CREDITS

53-4570 Topics in Journalism

Students will report and write about a topic selected from current events.

3 CREDITS

53-4570J Covering the Iowa Caucuses

3 CREDITS

53-4610 International Reporting

This course is a practical guide to covering international stories from here and abroad. Students will analyze issues of importance in Asia, the Middle East, Africa, the Americas, and Europe. In exploring reporting strategies for print and broadcast, students will learn to include historical perspective and provide social, economic, political, and cultural context; they will also learn to look for the human element and downplay crisis-oriented coverage.

3 CREDITS

53-4670 Diversity in the Media: Covering Immigration

This class will examine how immigration shapes our neighborhoods, our state, and our nation. Students will report and write stories out of Chicago's immigrant enclaves as well as examine how immigration policy impacts local to federal government. Students also will use blogging, digital recording and editing, and audio recording and editing to enhance the written word.

3 CREDITS

53-4755J Silent Spring: Journalism That Awoke the World

Examines poetic, political and polemical elements of Rachel Carson's literary journalism as well as personal challenges the twentieth century writer faced. Her final work, *Silent Spring*, documented the ecological harm of DDT pesticide. Initially rejected by fifteen magazines, her investigative reportage went on to become an international bestseller. Despite harsh and often sexist criticism, her findings were confirmed by the U.S. government. Her expose helped rewrite federal laws and create the U.S. Environmental Protection Agency.

1 CREDIT

53-6735 Magazine Journalism II

No description available.

3 CREDITS

MARKETING COMMUNICATION

MARGARET SULLIVAN, CHAIRPERSON

In the age of information, the art of persuasion is key. The science of marketing turns technological innovations into billion-dollar industries. The culture of advertising shapes and colors the world we live in. The persuasive power of public relations dominates not only the marketplace of ideas, but the political arena as well.

The worldwide information industry is exploding with opportunities – and with fresh challenges that put new competitive demands on artists, technicians, businesspeople, and civic leaders to know how to construct and promote their messages effectively.

The best way to get into the game is to work and study with experienced practitioners who are defining and redefining the standards of professional excellence. Our faculty members are working professionals, the creative minds who have made Chicago a world class capital of marketing, advertising, and public relations. They are also teachers who take seriously their commitment to providing our students with cutting-edge skills in the context of a liberal arts education.

Students majoring in Marketing Communication take a core of courses resulting in cross training in all the marketing communication disciplines. They then select from among three concentrations to complete their major: marketing, advertising, or public relations.

Marketing: Learn the fundamentals of conceptualizing, pricing, promoting, and distributing ideas, goods, and services, and then gain practical experience in organizing and executing marketing strategies in a real-world environment. Understand the power of branding and the significant impact of brands.

Advertising: Develop a solid academic understanding of the principles of advertising psychology and technique, and acquire professional expertise and hands-on experience in applying those principles to your individual interests and career goals. Create a portfolio of your work that exceeds industry standards and identifies your creative voice.

Public Relations: Acquire professional skills of organization and communication leading to a mastery of media placement techniques to help organizations reach, teach, and influence public opinion, in the context of a unified strategic marketing plan.

Students in all concentrations who are interested in sports marketing can elect, in addition to their concentration, a focus in Sports Marketing Communication.

The Marketing Communication Department is significantly involved in Columbia College programs offering real-world experience in the entertainment industry of Los Angeles. Advanced-level students may participate in a program that studies marketing and publicity in films and television, where they will gain practical experience through internship and employment opportunities in entertainment marketing communication. In Chicago, as well, our facilities and resources extend beyond the classroom to the conference rooms, auditoriums, and executive suites of many communications firms in the Chicago area, which provide guest lecturers and invite our students for on-site educational experiences.

We manage one of the country's most effective internship programs with placements in Chicago, Los Angeles, and overseas. Marketing Communication majors receive a solid education in the academic fundamentals and complement their studies with practical experience. Internships often facilitate students' entry into the profession upon graduation. We provide extremely competitive internships to upper division (junior and senior level) students who earn credit toward their degrees as they train with leading marketing communication decision-makers.

Effective marketing communication is the crucial element in the successful development of businesses and organizations. It is a field focused on the strategic marketing of goods and services and the communication of information to support marketing goals. With marketing communication skills, creative artists are empowered to control their own careers.

"Communication dominates our society as perhaps the single most influential human activity. More than half of all Americans work in jobs that produce or distribute information. In our Department, we provide students with an intensive understanding of the disciplines of Marketing, Advertising, and Public Relations. With a sense of continuity between traditional and emerging practice, our mission is to prepare students for the professions, now and in the future. As Rilke reminds in his Letters to a Young Poet, 'The future enters into us, in order to transform itself, long before it happens.'"

Margaret Sullivan

Chairperson, Marketing Communication

MARKETING COMMUNICATION

BACHELOR OF ARTS IN MARKETING COMMUNICATION

The Marketing Communication program offers concentrations in Advertising, Marketing, and Public Relations.

The core purpose of the department is to educate students in the theory and practices of their chosen field. Our approach not only helps students find their first jobs in their chosen field, but also enables them to climb faster and farther than their counterparts entering the job market from other institutions.

The curriculum is structured to give students versatility by cross-educating them through required courses and suggested electives in the three concentrations. The versatility makes our students more desirable as "hires" in the marketing communications field, where professionals want well-rounded students who have integrated knowledge as well as skills in their specialized concentrations.

Every student can also expect to have the opportunity for an internship with for-profit or nonprofit institutions that will enhance his/her career opportunities. These internships give students the professional experience that greatly enhances their employability and enriches their education.

When students complete the program and achieve the Marketing Communication degree, they can speak the language of the business, understand a multitude of roles and assignments, and qualify for beginning positions as mature, educated participants. Thus, the department of Marketing Communication truly fulfills the mission of the College, that our students are prepared to author the culture of their times.

The Marketing Communication Department offers a post-baccalaureate certification of major, and minors in Marketing Communication and Public Relations.

CONCENTRATIONS

ADVERTISING CONCENTRATION

In this advertising program students acquire general and specific knowledge about the development of effective advertising strategies and concepts, whether targeted to the overall mass consumer market or selected market segments. Domestic and international in scope, the program is attuned to diversity issues and cultural phenomena. Offering options in account planning, creative, media productions, and general practice, our curriculum immerses students in the study of consumer behavior, media (planning, buying, and selling) copywriting, art direction, sales promotion, direct marketing, and the production of advertising materials. Students are also exposed to ongoing and emerging advertising management and ethical issues from a real-world perspective.

MARKETING CONCENTRATION

The marketing program empowers students with a solid understanding of marketing, branding, and the marketing process. Our curriculum is informed by an integrated focus on the research-based planning, pricing, production, distribution, and promotion of goods and services. Again, from a real-world perspective, students also learn to identify marketing opportunities and challenges, develop viable marketing strategies, implement strategic marketing plans, and assess organizations' preparedness to support and fulfill the marketing process. The subject of ethics and its implications for the marketing functions are interwoven throughout the curriculum.

PUBLIC RELATIONS CONCENTRATION

Our curriculum in Public Relations helps students develop theoretical and practical appreciation for mass communication strategies aimed at shaping public perceptions and attitudes towards a product, service, organization, person, or issue. Also real world in approach, the Public Relations curriculum teaches students how to analyze public relations problems and then formulate and implement viable strategies for problem resolutions, with an emphasis on ethical implications. Students are also taught to write effectively for all media, deploy diverse resources or tools of the trade in fulfillment of public relations goals, and successfully manage an array of public relations events.

FOCUS IN SPORTS MARKETING COMMUNICATIONS (OPTIONAL)

The Sports Marketing Communication focus enables students in all of the concentrations to take the skills they've learned and apply them to one of the fastest-growing industries. Sport sponsorship, emerging as a new marketing tool, is more economical than traditional advertising and more targeted than mass media, yet can reach billions in a single sports event. Above all, sponsorship capitalizes on fan's emotional attachment to their teams as part of their everyday lifestyles. Students are prepared to address the need for professional practitioners in the field of public relations, advertising, promotion, market research, and event planning.

Minor in Marketing Communication

Students who pursue a minor in Marketing Communication learn to become empowered and control their own artistic careers.

Minor in Public Relations

The minor in Public Relations is intended for any student in majors throughout Columbia. Its concepts enrich journalism, radio, and broadcast; professionals in cultural and arts management; entrepreneurs in emerging fields of technology; in interactive arts and media; and in the interdisciplinary arts. Students with accomplishments in creative and fiction writing, and in film and video, benefit from the relevant attributes and skills – namely, outreach and promotion – sharpened and ready for use. This minor requires 18 hours for completion.

MARKETING COMMUNICATION

54-1500 Integrated Marketing Communication

Introductory survey course explores the fundamentals of marketing: product, promotion, pricing, and distribution, as well as the impact of market research, technology, and globalization. Students will also address the role ethics plays in the everyday operations of marketers.

3 CREDITS

54-1501 Introduction to Sales Promotion

Course examines merchandising and incentives as vital tools of the promotion mix. Students explore how these tactics contribute to the development of an effective promotion plan.

3 CREDITS

54-1503 Introduction to Sales & Sales Management

Students examine selling techniques from a variety of perspectives. Course covers initial client contact, making the sale, and customer service. Students examine effective management of a sales force in a competitive and diverse marketplace.

3 CREDITS

54-1600 Introduction to Advertising

In this introductory course students examine traditional and emerging fundamentals of advertising as an interdisciplinary marketing-based practice, career option, and cultural force. Curriculum is designed to accommodate Marketing Communication majors and students from other departments throughout the College.

3 CREDITS

54-1601 Consumer Behavior (Adcult)

Course explores the relationship between conscious and unconscious factors influencing consumers and examines the need, structure, and interaction with planned advertising messages. Survey course gives students insight into the reasons advertising works, using basic readings in the psychology of perception and attitude formation.

3 CREDITS

54-1602 The Art of the Television Commercial in Popular Culture

Course studies the television commercial as advertising strategy, film production, editorial process, art form, and phenomenon of popular culture. Course materials consist of TV commercials, including hundreds of the most expensive, exciting, funny, effective, outrageous, sexy, and conceptually brilliant television spots ever made. Course is a must for career-focused advertising and film students.

3 CREDITS

54-1603 Advertising in America

Survey course emphasizes the unique role of advertising in American society traced through the sociological development of advertising in America from the earliest days to the present.

3 CREDITS

54-1604 Interactive Advertising

Course presents and explores marketing communication through digital media. Several converging techniques are introduced: computer-based multimedia, television, computer networks, telephone, and cable systems. Lectures and discussions cover basic components of marketing communication promotions, direct marketing, public relations, retail distribution, and advertising. Exercises focus on development of interactive advertising campaigns.

3 CREDITS

54-1605 Advertising Copywriting I

Students learn to write advertising copy for campaigns that target large mass consumer audiences. Focused on writing campaigns to be featured in print, broadcast, and online media, the course teaches students the elements of style and creativity, relevant communication techniques, and the basics of how advertisements are constructed.

3 CREDITS

54-1700 Introduction to Public Relations

An overview of the historical development and the contemporary techniques of public relations, one of the fastest-growing career fields in our global information society. Through class discussion and case studies focusing on both actual and creatively imagined situations, students gain insight into the world presented by the major media and learn the importance of research, planning, action, and evaluation, with an emphasis on ethical implications.

3 CREDITS

54-1701 Public Relations Writing I

Writing-intensive course covers all forms of writing for communicating public relations messages, including press releases, media alerts, public service announcements, video news releases, pitch letters, speechwriting, brochures, newsletters, and other public relations presentations. At the successful completion of the semester, each student has accomplished a writing portfolio.

3 CREDITS

54-1702 Special Events and Promotions

Focus is on the public relations techniques of special events, including event planning, management, and production. Students learn to create, plan, budget, implement, and evaluate events, ranging from parades and marathons and road race events to product launches and theme parties. Students participate in at least three special events during the semester and complete a final exam where they plan, promote, create, and orchestrate a silent auction fundraiser for a nonprofit organization.

3 CREDITS

MARKETING COMMUNICATION

54-1703 Public Relations Resources

Students meet a series of guest speakers from the public relations professions, who give them an up-to-the-minute education in today's PR skills. The course's wide range of PR tools changes from semester to semester as the profession evolves. Recent guest professionals have focused on video news releases, internet PR, and a newsroom tour. In addition to acquiring skills, students gain a theoretical understanding of the many facets of public relations today.

3 CREDITS**54-1704J Pitching the Media for the Layman**

This course introduces students in disciplines other than Public Relations studies to tips and techniques for garnering media attention for their band, art work, writing, etc. Students learn how to find and create news within their own accomplishments.

1 CREDIT**54-1800 Introduction to Sports Marketing**

Course explores the breadth of the sports marketing industry and its consumer and communication realities. This intermediate marketing course introduces students to the Sports Marketing concentration or provides a marketing elective. Students learn how to decide market selection and how to plan, create, and assess sports marketing communication programs that include advertising, marketing, public relations, and new media.

3 CREDITS**54-2500 Introduction to Market Research**

Course introduces measurement and research techniques employed in marketing. Curriculum places emphasis on design, execution, analysis, and interpretation of both qualitative and quantitative research. Students learn to initiate and execute a meaningful research study.

3 CREDITS**54-2502 Creativity and Marketing**

Exploratory course encourages students to consider nontraditional methods of marketing products. Students engage in creative problem solving in all aspects of marketing to achieve marketing objectives and increase profitability.

3 CREDITS**54-2503 Marketing Not-for-Profit Organizations**

Students learn that the same marketing principles used to sell consumer products for profit are applicable when marketing not-for-profit organizations such as charities, cultural institutions, schools, and hospitals. The growth and competitiveness of not-for-profits demand effective marketing, and students will be asked to solve some of the cases studied.

3 CREDITS**54-2504 Customer Information Marketing**

Course teaches students to use database marketing to increase efficiency. Students learn to create profitable one-to-one customer relationships that gain information necessary to understanding customer behavior. Course demonstrates the means to improving

overall profits by using databases to link planning, forecasting, budgeting, list and media selection, product development, fulfillment, and customer services. Students apply these techniques to real-life marketing problems.

3 CREDITS**54-2505 E-Commerce/Database Marketing**

Course teaches students to use database marketing to increase efficiency. Students learn to create profitable one-to-one customer relationships that gain information necessary to understanding customer behavior. Course demonstrates the means to improving overall profits by using databases to link planning, forecasting, budgeting, list and media selection, product development, fulfillment, and customer services. Students apply these techniques to real-life marketing problems.

3 CREDITS**54-2510 Brands & Branding**

A survey of the strategies and activities that create distinctive brand identities and generate loyalty for products and services. Students will discover the many touch points and stakeholders that affect branding and explore branding as it applies across advertising, public relations, employee interaction, corporate social responsibility, and new product development.

3 CREDITS**54-2515 Technology for Marketing**

Course explores the impact of contemporary technologies on the marketing process. Starting with the e-commerce on today's internet and moving on to recent and emerging technologies, hands-on activities will explore the ease of building a business solution Web site; using a contemporary marketing information system (SPEC-TRA EnLighten) to explore product segmentation and potential; exploring the global potential of products using EuroMonitor; and building a working, integrated customer relationship management (CRM) solution.

3 CREDITS**54-2550 Global Marketing Workshop - Prague**

Advanced Marketing course focusing on case study review and discussion of global marketing issues in Europe and specifically the EU (European Union). Students apply basic marketing principles to real life problem solving situations. Students will have the opportunity to interface with advertising agency personnel from DRAFTFCB Prague.

6 CREDITS**54-2601 Advertising Workshop**

This Marketing Communication Advertising core requirement focuses on teaching students how to develop a comprehensive advertising plan that answers a problem posed by a selected client or case study. At the culmination of the course, students will formally present their creative solution. Course offers a hands-on approach to utilizing principles learned across the Advertising concentration. Recommended for advanced advertising students.

3 CREDITS

MARKETING COMMUNICATION

54-2602 Advertising Production I

In this course students practice the skills needed to plan, produce, and pitch radio and television commercials and infomercials. Students develop creative concepts, prepare treatments, proposals, scripts, and budgets. Students also participate in the workflow of the broadcast advertising business, focusing on personnel requirements, creative techniques, and cost factors that affect pre-production, production, and post-production. Each student creates a professional bid package that demonstrates his or her approach in meeting specific marketing objectives for a particular client and product.

3 CREDITS**54-2603 Business to Business Advertising**

Course is an intensive workshop that focuses on strategies and techniques that apply for business-to-business or "B2B" advertising. Designed to help students understand key differences between business-to-business versus regular business-to-consumer or "B2C" advertising, this course requires the students' development of B2B campaigns for inclusion in their portfolios.

3 CREDITS**54-2604 Advertising Campaigns and Case Studies**

This case study course analyzes advertising campaigns deemed noteworthy because of their success or ineffectiveness. Students focus on SWOT overviews; methods of creative advertising; media planning, selection, and placement; development of advertising materials; and issues related to the ethics of leading advertisers.

3 CREDITS**54-2605 Advertising Copywriting II**

Course continues the study of relevant communication techniques, elements of style, and creativity in writing advertising campaign copy for mass consumer audiences. Course emphasizes practical examination of the fundamentals of advertisement construction for print and broadcast media.

3 CREDITS**54-2615 Advertising Production II: Print Production Seminar**

This course exposes students to the history of print production and processes used in creating advertisements for print media (newspapers, magazines, books, outdoor posters, "bus wraps," and other promotional materials). This course familiarizes students with technical specifications, cost estimates, and scheduling timelines in producing printed advertisements. Students will participate in tours of advertising agencies and high-volume print production facilities.

3 CREDITS**54-2701 Public Relations Cases & Crisis Communication**

Course examines application of basic public relations principles through the case history method. Students explore important PR case histories and analyze and critique each decision with an emphasis on ethical public relations management. Special

attention is given to managing crises, including consequences of unforeseen emergencies and disasters. Students learn a range of methods for handling various events with respect to target audiences.

3 CREDITS**54-2704 Public Relations for Arts, Culture, and Social Services**

Course prepares students to become skilled communicators in the promotion of non-profit activities, ranging from performing and visual arts to social service organizations. Course discusses the various social groups, the messages tailored to these groups, and overall promotion for a wide variety of objectives, including legislative support, contributions, audiences, and organization building. Through a series of class projects, students gain an appreciation of the importance of public relations in the social contributions of non-profits.

3 CREDITS**54-2705 Political & Government Public Relations**

Course focuses on the techniques of press and public relations developed for political and governmental purposes, which are increasingly being employed in other PR disciplines. Using documentary videos to provide a historical context and a current analysis of contemporary media, the course combines theory and practice to enable each student to complete a political campaign plan for a candidate or cause.

3 CREDITS**54-2707 Public Relations Issues**

This seminar-style advanced PR course enables students to enhance their skill set beyond traditional public relations for organizations, products, and services and develop strategic communications skills and tactics for responding to public policy issues. Students analyze, discuss, and develop case studies on how public relations techniques are applied to issues advocacy, with a particular focus on local and regional issues.

3 CREDITS**54-2708 Social Change Communications**

This course focuses on emerging communication strategies and techniques to promote social causes and issues. We will look at the inextricable link between public opinion and communication. Through analyses of social causes and issues, students will explore how these practices are creating an impact in areas like social welfare, health, energy, gender, and multiculturalism.

3 CREDITS**54-2709 Shaping Public Opinion**

Public opinion is a potent force in shaping public policy. Knowing how to use PR strategies, tactics, and tools to reach key public and private decision makers and opinion leaders is critical to success. This class examines and evaluates TV and electronic news, print publications, Web sites, and blogs to develop communication plans, strategies, and tactics to move an issue from a loosely defined argument through clear, actionable steps to a coherent policy outcome.

3 CREDITS

COURSE DESCRIPTIONS

MARKETING COMMUNICATION

54-2710J Social Protocol

1 CREDIT

54-2712 Public Relations Wired

Publicity is a form of communication, and in today's world, communication happens online. Course explains step-by-step process of waging a successful publicity campaign merging online and offline tools and techniques. Students will be introduced to basic media relations strategies and online promotion. This course explores how to use the internet to promote an organization, group, and/or individual and get a website up and running. Students understand strategies for information push and develop guidelines for the kind of information the public should see.

3 CREDITS

54-2801 Sports Public Relations and Marketing

The course covers various forms of public relations and marketing to be implemented in a professional career in sports marketing and communications. Students prepare illustrative examples of marketing and promotional programs in the areas of professional and amateur athletics. The course focuses on the preparation and distribution of communications materials pertaining to sports events, individuals, and contests.

3 CREDITS

54-2802 Marketing Communication Law

Students will learn about the legal issues inherent in all aspects of marketing communication: advertising, public relations, and marketing. Students will learn why it is critical to understand the laws governing marketing communication to avoid costly legal mistakes.

3 CREDITS

54-2803 Sponsorship for Sports and Live Entertainment

This class intends to provide students with an understanding of the fundamental sponsorship principles and other advanced marketing techniques applied to sports and live events and to present career opportunities therein. Far from being a compromising grant, sponsorship offers a unique opportunity, leveraging the sponsor's marketing might to spread your name beyond your doors and reach new audiences. In return, a sponsor will rightfully expect more than his or her logo in your program. But as in any marriage, it can only work if the partners are well matched and if they both commit to the relationship. **PRE-REQUISITES:** Integrated Sports Marketing (54-1500) and Introduction to Sports Marketing (54-1800).

3 CREDITS

54-2804 Advertising and Promotion for Sports Marketing

To fully realize the strength of sports as a marketing tool, this course will stress the language, attitude, and most popular vehicles used in advertising and promoting sports and sports partnerships.

3 CREDITS

54-2900 Introduction to Media

This Marketing Communication Department core requirement introduces the theory and utilization of media for the dissemination of strategic communication messages. Students examine aspects of the process of buying time and/or space in various media vehicles, including newspapers, consumer and business-to-business publications, radio, television, out-of-home, internet, and newly emerging vehicles. Course also focuses on marketing and media plans, budgeting, defining target audiences, time and creative limitations, and the use of research, such as Arbitron and Nielsen.

3 CREDITS

54-2901 Selling and Buying Media

This Advertising Concentration/Media Focus elective covers techniques employed in negotiating and purchasing broadcast and print media. The process of buying broadcast time is covered, from making the initial request for "availabilities" to negotiating rates to purchasing unwired networks, network and spot television, cable and syndicated television, and radio. The process of buying space in print media similarly entails an initial request for "space," rate negotiation, and the purchase decision. Both processes include comparative research and quantitative/qualitative evaluations.

3 CREDITS

54-2990 Culture, Race and Media

The media—television, film, and print—has a pervasive influence upon how we view the world. This course enables us to analyze subtle and subliminal messages about culture, race, ethnicity, gender, religion, class, and ability as presented to us through the media. Through open discussions of differences, research, and stimulating readings, we will learn who we are and why we view things the way we do. Expected outcomes include new insights into media influence and our responsibility as media makers, a research project, and self-examination of personal cultural and racial identity. Students must have completed 32 credit hours before registering for this class.

3 CREDITS

54-3088 Internship: Marketing Communications

Internships provide advanced students with an opportunity to gain work experience in an area of interest while receiving academic credit toward their degree.

1-6 CREDITS

54-3089 Internship: Marketing Communication

Internships provide students with opportunities to gain valuable work experience in an area of interest while receiving academic credit. Graduating seniors find internships invaluable in aiding their job search.

1-6 CREDITS

MARKETING COMMUNICATION

54-3098 Independent Project: Marketing Communication

An independent project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-3 CREDITS

54-3099 Independent Project: Marketing Communication

An independent project is designed by the student, with the approval of the department chair, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project. A faculty supervisor will be assigned to oversee the project. Permission of the department chairperson AND a written proposal are prerequisites.

54-3501 Marketing Case Workshop

Advanced marketing course focusing on case study review and discussion. Students apply basic marketing principles to real-life, problem solving situations.

3 CREDITS

54-3502 Developing a Marketing Plan

Comprehensive course teaches students to prepare a marketing plan for a specific product or service. Student learning builds on the foundations learned in the core marketing courses to formulate a strategic marketing plan. The course will provide a systematic approach that facilitates organization of data, development of strategy, alignment of all plan elements, and measurement of marketing ROI. Upon completion, students will be able to develop a comprehensive, real world marketing plan.

3 CREDITS

54-3503 New Products Marketing

Course serves as a comprehensive study of product development and its components. Material covers new product research, analysis of the consumer market, and distribution channel selection. Students learn how these techniques are applied when marketing tangible and intangible products.

3 CREDITS

54-3504 The Account Executive and the Brand Manager

Course focuses on the role of two key marketing positions on the client and agency side of business. Students examine roles and responsibilities of these career options within the context of an integrated marketing environment.

3 CREDITS

54-3505 Marketing Yourself/Job-Seeking Strategies

Course introduces students to the steps involved in the job search process. Various skills, techniques, and resources for improving job-hunting effectiveness are reviewed. Students develop resumes and cover letters, interview effectively, assess skills and career objectives, and manage the search process. Several guest speakers discuss job-hunting in their particular marketing/advertising areas. Course is required for all Marketing Communication majors who have achieved 60 hours credit.

3 CREDITS

54-3520 Visuals for Communication

We live in a visual world, and sound marketing communication is based as much on visuals as it is on words. Students will learn how to think visually and express visual concepts. Drawing ability is not necessary.

3 CREDITS

54-3523 Topics in Marketing

This course exposes students to issues of current significance that are new and timely. It positions students at the leading edge of ideas that drive markets.

1 CREDIT

54-3530 Hispanic Marketing

This course surveys the significance of the U.S. Hispanic market, its many components, and the methods for marketing to it. Students explore Latino demographics and psychographics; spending power; growth projections; the new Latinization versus outdated stereotypes; and specific media, research, advertising, and public relations practices as they apply to the Hispanic market, culminating in the development of a complete marketing campaign. The course is for Latino and non-Latino students interested in capitalizing on the fastest growing market segment.

3 CREDITS

54-3535 Global Marketing

Global Marketing investigates the ways marketers adapt or redesign their product, packaging, price determination, and distribution for diverse markets throughout the world. Students will explore the local differences, including culture, economy, politics, and geography, that must be factored into any global marketing initiative.

3 CREDITS

54-3570 Communication Tools for Business

Hands-on study of the tools marketers use to communicate internally and externally: conference reports, business letters, memos, voice mail greetings and messages, on-hold messages, newsletters, presentations, PowerPoint, and meetings. Students will replicate actual business situations by turning ideas and concepts into actionable projects.

3 CREDITS

MARKETING COMMUNICATION

54-3601 Copywriting & Popular Culture

Course teaches students how to develop advertising campaigns that are informed with relevance to contemporary trends in culture. Exercises challenge students to discern trends in popular thought and expression, then develop advertisements that speak to those trends. A variety of materials from diverse sources are used to help students understand and use semiotic methods in the creation of advertisements.

3 CREDITS**54-3602 International Advertising Techniques**

Course challenges students to develop advertising campaigns targeted to consumers in individual foreign countries, in sets of foreign countries, and globally. Course is taught within the framework of marketing theory and integrates principles of social anthropology to provide students with a working definition of culture. Students learn to assess cultural differences to which advertising executives must be sensitive.

3 CREDITS**54-3603 Copywriter/Art Director Team**

Offered jointly by the Art & Design Department and the Marketing Communication Department, this course teaches students to work in copywriter/art director teams to develop advertising campaigns. Reflecting standard advertising agency practice, this course sensitizes students to the interdisciplinary nature of the creative process.

4 CREDITS**54-3604 Creative Portfolio Development**

Course teaches students how to develop a professionally viable advertising campaign portfolio. Course culminates in the students' presentations of their portfolios before a review panel made up of advertising agency executives and professional recruiters. The final portfolio will have original, integrated campaigns, one-shot ideas, and non-traditional elements.

3 CREDITS**54-3605 Advertising Campaigns Practicum I**

This capstone course offers the ultimate hands-on approach to utilizing principles learned in all concentrations across the Marketing Communication curriculum. As part of the American Advertising Federation, students develop a strategic integrated campaign for a corporate client that includes advertising, marketing, and public relations. The two-semester course culminates at the National Student Advertising Competition, where students pitch the campaign before a review panel composed of advertising agency executives and other professionals in the communications industry.

6 CREDITS**54-3606 Advertising Campaign Practicum II**

This capstone course offers the ultimate hands-on approach to utilizing principles learned in all concentrations across the Marketing Communication curriculum. As part of the American Advertising Federation, students develop a strategic integrated campaign for

a corporate client that includes advertising, marketing, and public relations. The two-semester course culminates at the National Student Advertising Competition, where students pitch the campaign before a review panel composed of advertising agency executives and other professionals in the communications industry.

6 CREDITS**54-3620 Topics in Marketing: Visuals for Communication**

We live in a visual world, and sound marketing communication is based as much on visuals as it is on words. Students will learn how to think visually and express visual concepts. Drawing ability is not necessary.

1 CREDIT**54-3670 Semiotics for Creators of Popular Culture**

This course explores the study and use of semiotics (or symbolic meaning) in the development of advertising and other creative works that contribute to the content of popular culture. Interdisciplinary in scope, the course explores how advertising uses symbolic language from diverse disciplines such as literature, cinema, television, performing arts, architecture, fashion, and other fields that shape the overall popular culture. Writing intensive.

3 CREDITS**54-3672 Topics in Advertising**

Special Topics courses give students the opportunity to explore timely issues that are integral to their liberal arts education overall and conducive to their specific career path.

1 CREDIT**54-3675 Buzz In Marketing Communication**

This course teaches students to appreciate, analyze, and utilize the pop culture phenomenon of "buzz" (word of mouth) as a dynamic in advertising. Although originally intended for students in the Marketing Communication disciplines, this course's focus on innovation diffusion theory within the context of human interaction in society at large renders it highly appropriate for students in other disciplines.

3 CREDITS**54-3701 Public Relations Presentation Skills**

Oral Communications (SP) course emphasizes verbal skills, from selling ideas to developing an effective public presence before various audiences. Students learn techniques used by public relations professionals to guide others in presenting themselves on radio and television. This is an advanced-level course but without prerequisites. It is highly recommended for students in other majors and concentrations. Qualifies for Gen Ed (SP) credit.

3 CREDITS**54-3702 PR Campaigns**

Students learn to create PR plans that address hypothetical and actual scenarios. Each student is guided through the development of an individual portfolio suitable for presenting to prospective

MARKETING COMMUNICATION

employers, which may incorporate coursework from previous courses, such as Public Relations Writing. In this workshop course, students also may visit PR agencies, meet the agency decision-makers, and discover firsthand how agencies function.

3 CREDITS

54-3703 Grassroots Political Communication

For candidates and for causes, engaging grassroots constituencies is a critical piece of the puzzle. We'll explore progressive public relations and how grassroots political activism calls for different types of communication. We will look at organizing strategies and the role of channels of communications. This class will be interesting for political junkies and casual observers alike.

3 CREDITS

54-3704 Internal Marketing

Course focuses on the use of IMC to better motivate, educate, and train employees in establishing/maintaining brand value. Course addresses how employees link to the brand and how to communicate organization's brand value internally and externally, etc. Topics addressed include how to develop internal campaigns, how to identify core issues, and what tools and techniques to use in relaying the message.

3 CREDITS

54-3705 Debate and Individual Events

This course is an introduction to problems and principles involved in arguing and debating. Students develop the analytical tools for argumentation while examining the techniques and applications of debate. Individual events are interpreted and analyzed with the intention of conveying an author's meaning to an audience in a competitive environment.

3 CREDITS

54-3706 Communicating with an Angry Public

This course brings together the foundational learnings of Crisis Communications (54-2701) and 54-2708 Social Change Communication. Students will learn strategies and tactics to address angry groups when there are fundamental disagreements about what's right and what's morally acceptable. It addresses situations where an organization has a proactive position, and legitimate reasons to go ahead despite strong public opposition, particularly in instances where social justice may have been denied specific groups. This course is different from Crisis Communication which arises as a result of a mistake or an accident. It marries concepts of Social Change to higher-level communication strategies based on a mutual gains approach to conflict resolution.

3 CREDITS

54-3707 Global Public Relations

This course will explore the impact that corporate PR efforts have on international communities. Students will learn how to compile a range of resources that will enable them to drive positive PR initiatives around corporations supporting political, environmental and human aid campaigns in developing or non-democratic countries. This course will examine corporate government/PR

efforts around current initiatives, including, but not limited to: Olympic committee's selection of controversial host cities, the One Campaign, AIDs treatment in Africa and crisis situations, like oil spills in international waters.

3 CREDITS

54-3708 Topics in Public Relations

Topics courses offer the opportunity to explore specialized areas of PR, examine current trends in the practice, and gain knowledge of emerging principles. Courses may include reputation management, stakeholder & media relations, etc.

1 CREDIT

54-3710 Survey Entertainment Business (LA)

This course meets in Los Angeles. It introduces students to the trade communication vehicles central to the marketing and public relations activities associated with the film and entertainment industries. It provides an introduction to trade media as a form of research and discusses select themes reflecting areas of student interest for workshop projects. Student may elect to focus on individual film productions or trends in entertainment publicity.

4 CREDITS

54-3711 Entertainment Marketing Communication (LA)

This course meets in Los Angeles. It covers all forms of entertainment marketing and publicity, including how to prepare a marketing and publicity campaign for industry events and products. It offers an overview of employment opportunities in entertainment marketing communication and provides regular interaction with industry leaders through guest lectures and field trips.

4 CREDITS

54-3712 Entertainment Marketing Communication Workshop (LA)

This course meets in Los Angeles. It challenges students to conduct appropriate research, planning, development, and creation of a marketing/publicity campaign for a select "product" in the film/entertainment field.

4 CREDITS

54-3800 Directed Study in Sports Marketing

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. They involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

3 CREDITS

MARKETING COMMUNICATION

54-3810 Applied Consumer Insights

This advanced Marketing Communication course delves deep into the "WHY" of consumer behavior via qualitative research techniques (e.g., ethnography, shopping tag-alongs, mini depths, "family" interviews, projective techniques, diary/journaling work etc.). Students work with consumers, seeking brand insights to better inform integrated marketing decisions (e.g., marketing, PR, advertising, sports marketing, etc.). This human behavior course is highly recommended for future marketing professionals, PR practitioners, strategic planners, advertisers etc. and is designed to complement Applied Marketing Intelligence, a quantitative marketing research course.

3 CREDITS**54-3811 Applied Marketing Intelligence**

The purpose of this course is to provide students the opportunity to apply, practice, and better understand the tools and techniques examined in the introductory course.

Various measurement and research techniques employed in advertising, marketing and public relations are reviewed. A full life span of a primary as well as a secondary research project is explored; from study design, execution, to analysis and interpretation as well as the final presentation. This course is highly recommended for future marketing professionals, who need critical analysis skill and strategic creativity in their decision making.

3 CREDITS**54-3901 Media Workshop**

Advanced course in media planning and execution enables students to develop a simulated media program including budget, media rationale, and execution.

3 CREDITS**54-3970 Adcult at the Movies**

The culture of advertising shapes and colors the world we live in, and nowhere is this more evident than in the mirror that Hollywood holds up to society. This course combines popular film and video representations-screenings every week-with critical discussion that examines how "adcult" has influenced the way we look at the world and ourselves.

3 CREDITS**54-3971 Discrimination, Stereotypes & Stigma in Advertising**

This course examines the role of advertising practitioners and other media content providers in disseminating negative portrayals of various segments of society. Course analyzes media treatment of people and issues related to mental illness, physical illness, disability, race, poverty, sexual orientation, gender, age, and religious beliefs. Work products focus on the development of cause marketing and social marketing campaigns.

3 CREDITS**54-3972 Product Placement & Cultral Seeding**

This course introduces students to sponsorship practices that integrate branded products and services of corporate sponsors into entertainment vehicles and events (i.e., movies, sports, concerts, etc.) and the lifestyles of target consumers. Given the philosophical and ethical tensions that can develop between creative artists and corporate sponsors, students learn to evaluate and negotiate sponsorship opportunities from both perspectives. This course applies marketing theory in relation to culture studies, the arts, and the social sciences.

3 CREDITS**54-3975 Concepting & Brainstorming**

This course challenges students to explore various brainstorming and concept development methods and techniques in the creation of advertising, promotions, new products, marketing strategies, and more. With a focus on understanding and accessing the "conceptual self," this course teaches students how to "connect" with consumers and the media environment more effectively.

3 CREDITS**54-3977 Museum Branding**

With so many museums competing for the consumers' leisure time and money, museums must differentiate themselves and build loyalty. Museum Branding will explore how each aspect of the museum - exhibitions, docent tours, museum architecture, the board of trustees, restaurant, museum store, volunteers, Web site, graphics, marketing materials, and events-affects brand image. Coursework includes case studies; simulated branding projects; museum visits; and internet, ethics, and globalism modules. The course prepares students for internships and service learning opportunities.

3 CREDITS**54-3978 Ad Agency**

Course teaches students how to function in an advertising agency as a specialist (account management, creative, media, traffic, production) and as a member of an agency team. Students work with actual clients in real assignments and are required to participate in client meetings, generate contact reports, conduct research, develop strategies, write media plans, ideate concepts, and produce creative elements. Course culminates in the final production of completed marketing campaign elements, enabling students to have published samples for their portfolios. Prerequisite: Completion of Marketing Communication core courses and permission of instructor after an interview (to ensure a balance between account and creative specialties, diversity, and the appropriate skill level).

3 CREDITS

MUSIC

J. RICHARD DUNSCOMB, CHAIRPERSON

The Music Department offers a curriculum that emphasizes musicianship and proficiency, self-expression, originality, professional training, and job assimilation. This includes being versed in all styles of music, from classical to jazz, from blues to gospel, and from hip-hop to reggae. Upon graduation, our students are prepared for real jobs in the real world.

The best way to learn music is to make music, and the Music Department offers many opportunities to build professional skills along with a portfolio of performances. Special opportunities abound, such as the Semester in LA, a program for our composers who specialize in composition for film and television. Music Department student ensembles perform at professional and educational events throughout the United States and abroad, such as the Puerto Rico Conservatory of Music in Puerto Rico; the Vicenza Jazz Festival; the Sant'Anna Arresi Festival and the Bari Conservatory in Italy; the Beijing Dance Festival in China; the Notre Dame Jazz Festival; the Chicago Blues Festival; the Chicago Cultural Festival; and the JVC Festival in New York.

The Music Department currently offers seven undergraduate programs that include Bachelor of Arts degrees in Composition, Instrumental Performance, Vocal Performance, and Jazz Studies. We also offer Bachelor of Music degrees in Composition and in Contemporary, Urban and Popular Music Performance. Our MFA program, Music Composition for the Screen, is one of only two programs in the U.S. that offers an interdisciplinary MFA for scoring music for television, cinema, and interactive media.

All students take private lessons and can select from more than 22 ensembles in which to perform. They have access to some of the best equipment available, including two state-of-the-art computer music studios, a training and technology lab, and "smart" rehearsal spaces with the latest technology and archival methods. Our superbly equipped Music Center Concert Hall is in the heart of Chicago's South Loop and regularly presents artists of renown in performance and in workshops. The Music Department presents more than 200 feature concerts and workshops each year.

Music students at Columbia College Chicago receive a truly rich and unique learning experience. One of the most significant features is the diversity of its working faculty's musical background, talent, and skill. Most have recorded albums, composed, or performed music all over the world with internationally acclaimed ensembles. The faculty members are innovative working musicians who bring their professional experiences to the classroom and couple that with innovative academic approaches.

Our new artist-in-residence series gives students even more opportunities to learn their art from contemporary masters. These week-long residencies—which include renowned artists such as Jon Faddis, Terence Blanchard, Udo Dahmen, Vincent Gardner, Darmon Meader, Bob Mintzer, Ivan Neville, and Fred Wesley—offer students hands-on workshops, master classes, classroom instruction, and the opportunity to perform with the artists.

We also have the unique distinction of an in-residence professional ensemble: The Chicago Jazz Ensemble (CJE). This internationally renowned ensemble works with our students in developing their music skills. Members of the CJE and Jon Faddis, Artistic Director, teach lessons, give master classes, appear as guest soloists, and act as mentors to our jazz students. Students learn their craft while interacting with professionals in virtually every department on campus, including Film and Video; Television; Theater; Audio Arts and Acoustics; Dance; Arts, Entertainment, and Media Management; and the Center for Black Music Research.

J. Richard Dunscomb

Chairperson, Music

MUSIC

BACHELOR OF MUSIC IN COMPOSITION

In addition to receiving the basic music training of the core curriculum in musicianship and music literacy, Bachelor of Music students develop an understanding of music making and a body of work consistent with the college level. The Bachelor of Music curriculum is made of sequential courses designed to address skills specific to composers as well as to achieve fluency in the use of tools needed by a professional musician. With four levels of composition courses followed by private lessons in composition, the Composition sequence provides students with intensive training in the use of techniques and procedures to develop an original composition from concept to finished product. Students work with a variety of media, styles, and forms and apply the concepts learned in class to particular compositions. As part of their class work, students compose music in all main genres and styles of vocal and instrumental music for public performance. Two levels of orchestration and two of counterpoint complement the requirements for the Bachelor of Music in Composition.

Other studies in music, such as jazz arranging, computer music, songwriting, film scoring, and piano complement our comprehensive curriculum in the form of required or elective courses. Students electing the Bachelor of Music in Composition degree can select any of the upper-level courses as elective courses if they meet the prerequisites. Upper-level BM students may also participate in a Semester in LA summer sequence in film composition.

BACHELOR OF MUSIC IN CONTEMPORARY, URBAN AND POPULAR MUSIC

This Music Performance degree also includes dedicated course sequences in Music Business and Music Technology as well as specialized course work in Music Theory & Eartraining, Music History, Keyboard, Arranging and Orchestration.

Through participation in various dedicated CUP ensembles and private lessons, students gain extensive experience in performing in a wide range of popular music styles. At the advanced level, CUP majors undertake collaborative projects focused on the development, recording and performance of original work.

The Music Technology sequence supplies the necessary skills for the contemporary musician in documenting their work at a professionally presentable level, while the Music Business sequence addresses the skills and resources needed in order to successfully manage a music career, with an understanding of the matrix of activities, promotional vehicles and revenue streams in the music industry, as well as fundamentals of career development and business acumen.

BACHELOR OF ARTS IN MUSIC

The Bachelor of Arts in Music provides students with a comprehensive training in the field, which includes both thorough grounding in traditional procedures and contemporary practical application with hands-on training. Students can choose from five different concentrations: Composition, Instrumental Performance, Vocal Performance, Jazz Instrumental Performance, and Jazz Vocal Performance. Students can begin their concentration as early as their first semester.

During the first two years of study, students broaden their knowledge with courses in theory, harmony, sight-singing, musicianship, and keyboard. The following four semesters include courses in music history and analysis. Throughout this course of study, students also participate in ensembles and private lessons specific to their emphasis. Faculty advisors guide students in choosing courses and ensembles appropriate to each student's goals.

Student experiences are enhanced through many unique opportunities in the Music Department, such as the Spring Festival of Composers, Columbia College Singers Alliance, Jazz Gallery Performances, and the Student Concert Series. Through the programming of the Chicago Jazz Ensemble, the professional jazz orchestra in residence at Columbia College Chicago since 1965, students have the opportunity to learn from professionals in the classroom and in performance.

Careful planning through departmental advising with faculty also allows the student to effectively integrate the Liberal Arts and Sciences core curriculum with the study of their major.

Graduates of the program are prepared for a number of possible careers that range from performing to arranging and composing and have gained the tools to consider pursuing a graduate degree in music. Students have the opportunity to study diverse musical styles and forms of music, and will discover the varied creative directions their lives and careers can take.

CONCENTRATIONS**COMPOSITION CONCENTRATION**

The Bachelor of Arts in Music with an emphasis in Composition is a degree appropriate for undergraduates who wish to major in music as a part of a liberal arts program. This degree is intended for students who seek a broad program of general education within a music framework. The Bachelor of Arts in Composition focuses on the ability of students to compose original instrumental and vocal music and to understand compositional techniques, including harmony, counterpoint, form, and orchestration.

INSTRUMENTAL PERFORMANCE CONCENTRATION

The Instrumental Performance concentration includes courses specifically designed to develop ensemble and solo performing skills. The Music Department recognizes the unique goals, needs, and abilities of instrumentalists and offers a course of study that trains students with diverse backgrounds to develop the skills necessary to function in a variety of styles and in a variety of professional situations. The Music Department offers private instruction in guitar, bass, strings, keyboard, winds, and percussion.

The Instrumental Performance concentration focuses on performance opportunities that explore classical, pop, rock, jazz, gospel, blues, and musical theater idioms. In addition to the core sequence of courses in musical literacy, courses in composition and arranging are also recommended for those students in the Instrumental Performance concentration.

MUSIC

All students enrolled in private instrumental instruction participate in a jury held at the end of each semester. At that time each student receives an evaluation from Columbia College faculty as well as professionals in the field. The capstone experience for the instrumentalist is the senior recital, which is a creative demonstration of the student's college experience and preparation for professional work.

VOCAL PERFORMANCE CONCENTRATION

The Vocal Performance concentration includes courses specifically designed for singers and students interested in the vocal art, as well as private voice instruction in contemporary music of many genres. The Music Department recognizes the unique goals, needs, and abilities of singers and offers a course of study that trains students with diverse backgrounds to develop a unique vocal style based on traditional technique.

The Vocal Performance concentration offers courses that explore classical, pop, rock, jazz, gospel, blues, and musical theater idioms. Practical procedures such as working on stage and developing solo and ensemble technique are emphasized. Students also take three levels of Techniques in Singing courses designed to guide students in the fundamentals of good vocal technique along with development of a personal singing style. Participation in vocal and instrumental ensembles is required.

All students enrolled in private voice instruction participate in a jury held at the end of each semester. At that time each student receives an evaluation from Columbia College voice faculty as well as professionals in the field. The capstone experience for the singer is the senior recital, which is a creative demonstration of the student's college experience and preparation for professional work.

JAZZ INSTRUMENTAL PERFORMANCE CONCENTRATION

The Jazz Instrumental concentration includes courses specifically designed for jazz instrumentalists. The Music Department recognizes the unique goals, needs, and abilities of jazz musicians and offers courses of study in the history of jazz, jazz improvisation, jazz composition and arranging, jazz styles and analysis, private instruction, and performance.

Students engage in performances on campus and in the city of Chicago. Jazz Studies students have regular access to recording opportunities in the studios of the Audio Arts and Acoustics Department.

All students enrolled in private jazz instrumental instruction participate in a jury held at the end of each semester. At that time each student receives an evaluation from Columbia College jazz faculty as well as professionals in the field. The capstone experience for Jazz Instrumental students is the senior recital, which is a creative demonstration of the student's college experience and preparation for professional work.

JAZZ VOCAL PERFORMANCE CONCENTRATION

The Jazz Vocal concentration includes courses specifically designed for singers pursuing a career in jazz performance. The Music Department recognizes the unique goals, needs, and abilities of singers and offers a course of study that trains students with diverse backgrounds to develop a unique vocal style with fundamentals in jazz techniques.

The Jazz Vocal concentration offers courses that explore contemporary and traditional jazz idioms. Practical procedures such as working on stage and developing solo and ensemble techniques are emphasized, along with the study of improvisation and style. Students also take two levels of Techniques in Singing courses designed to guide the students in the fundamentals of good vocal technique while developing a personal style in jazz singing. Participation in Vocal Jazz Ensemble and in instrumental jazz combos is required. Performing opportunities are also available with the Columbia College Chicago Jazz Ensemble.

All students enrolled in private voice instruction participate in a jury held at the end of each semester. At that time each student receives an evaluation from Columbia College voice faculty as well as professionals in the field. The capstone experience for the singer is the senior recital, which is a creative demonstration of the student's college experience and preparation for professional work.

MUSIC

32-1000 Recital Attendance

This zero-credit, pass/fail course requires that music majors attend three Music Department convocations and a minimum of five department recitals per semester. Registered students who are not music majors may forgo the convocations. Because an important element of music training is learning to listen actively, the course provides opportunities for students to hear a wide variety of music played by different kinds of instruments and ensembles and performed by professionals and fellow students. Pass/fail is determined by attendance.

32-1100 Introduction to Music Theory

Course prepares students for study of theory and is based on intense drill in note recognition, work with basic rhythms, and preliminary development of aural skills, with special attention to note replication. Students develop a sense of self-discipline required for the study of music, a sense of relative pitch, a verbal musical literacy, and an ability to listen actively.

3 CREDITS**32-1110 Sight-singing, Musicianship, and Ear Training I**

Course provides intensive ear training drills designed to develop listening skills, particularly pitch, interval, chord, and rhythm recognition.

2 CREDITS**32-1120 Theory, Harmony, and Analysis I**

Fundamental course in music literacy covers basic concepts of notation, rhythm, tonality, and harmony, emphasizing in-depth understanding of intervals, triads, major and minor scales, and duple and triple meters. Students learn written musical theory for these topics and have the ability to replicate them through performance.

3 CREDITS**32-1321 Guitar Techniques I**

Course provides class instruction for jazz guitar. Students will learn linear techniques, sightread on their instruments, and begin study of jazz harmony.

32-1322 Guitar Techniques II

A continuation of 32-1321 Guitar Techniques I, the course extends study of harmonic and sightreading skills on the fret-board and completes training in mechanical skills necessary for professional-level performance.

2 CREDITS**32-1540 Fundamentals of Musical Theater Singing**

This is a beginning level course in singing for the musical theater performer. It is designed to familiarize students with fundamental vocal techniques and musical theater repertoire and to help students become comfortable with solo and ensemble singing onstage.

2 CREDITS**32-1610 Music Through the Ages, from Chant to R&B**

This course examines music from early times to the present day, giving special attention to the body of works typically identified as "Western art music." It covers a wide variety of music—including genres that range from Gregorian chant to R&B—and situates this music meaningfully with the help of historical information, cultural context, musical vocabulary, and critical concepts. At the conclusion of this course, successful students will listen to a wide variety of musical genres knowledgeably and perceptively, and write about them confidently. They will furthermore be able to discuss music, not simply as humanly organized sound, but as a set of practices that reflect, shape, and organize their social and cultural contexts.

3 CREDITS**32-1620 Popular Contemporary Music**

This course examines the history of contemporary music since 1950, particularly rock and roll, and the social values that have contributed to its stylistic development. The exploration of the trends in popular music focuses on movements that reflect important political and cultural currents in the United States and across the globe.

3 CREDITS**32-1621 Introduction to Black Music**

Course offers a general survey of black music with major emphasis on significant music forms, styles, and historical and sociological environments in the United States. Required student participation is integrated with lectures that are supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments.

3 CREDITS**32-1624 Afro-Latin and Caribbean: US Musical Crosscurrents**

This course offers a general survey of black music of the African Diaspora with major emphasis on significant forms and styles and their historical and sociological environments in the Americas. Lectures are supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments. Student participation is required.

3 CREDITS**32-1625 Popular Music Traditions**

This course focuses primarily on North American English-language styles but makes reference to other popular musics from around the world. It begins with a survey of popular musics of the 1950s, '60s, and '70s, includes a unit on older 19th and 20th century forms, and concludes with music from the recent past. This course engages the sounds, form, and structure of popular musics, but it also examines how these musics address, sustain, and transform their social context.

2 CREDITS

COURSE DESCRIPTIONS

MUSIC

32-1626 Hip-Hop: A Musical and Cultural History

With its ubiquitous presence at the top of the pop music charts, in mainstream advertising, and as a component of personal style, hip-hop has established itself as one of the most significant cultural movements of the last half-century. This course focuses on hip-hop as a musical culture, exploring the social conditions of the music's emergence and the factors that have facilitated its broad dissemination. We will investigate the social and technological factors that have affected hip-hop's development, as well as considering the ways in which the work of hip-hop musicians has affected both American music and social dynamics. This course will strive to explore hip-hop's musical language in considerable depth. Through close listening and intensive analysis of a broad selection of musical examples, and through careful study of the musical techniques and aesthetics of hip-hop artists, this course will offer students a detailed exploration of the dense and multi-layered hip-hop soundscape.

3 CREDITS

32-1628 The Chicago Blues Scene: From the Past to Preservation

This course surveys the past, present, and future of the blues and the impact Chicago, as the "Blues Capital," has had on the world culturally, sociologically, and economically. This course will give students the opportunity to study the living tradition of the blues through readings, videos, live performances, and the music itself. The class will feature workshop sessions where students perform some of the compositions they've encountered.

2 CREDITS

32-1629J The Blues: Chicago to the Mississippi Delta

Students will travel to Memphis, Tennessee, and Clarksdale, Mississippi for 5 days to examine the sociological, musicological and historical relationship between the Chicago (urban) and Mississippi (rural) blues experience. Through lectures, performances, site visits and keeping an ethnographic journal, students will gather knowledge about rural blues and gain a comprehension of its creation and performance from an ethnographic perspective. Some students may perform on the trip, if the composition of enrolled students allows. Students will write a paper based upon their journals and experiences of the trip.

1 CREDIT

32-1631 The Jazz Tradition

This course utilizes lectures and demonstrations to explore jazz in all its forms, including its musical and social antecedents. Covered are ragtime, New Orleans jazz, swing, bebop, cool jazz, and avant-garde jazz, with special emphasis on Bird, Gillespie, Coltrane, Ellington, and Jelly Roll Morton.

3 CREDITS

32-1651 Introduction to Musics of the World

This course examines musical traditions from around the world. Many kinds of music are considered, including folk genres, contemporary popular styles, and court and classical traditions. It examines music as a vital component in culture and lived experience. It considers the roles music plays in national society and public culture, and it develops students' musical vocabularies, teaching them to listen analytically. Classroom instruction will include discussions, lectures, films, and recordings.

3 CREDITS

32-1800 Columbia College Chorus

Rehearse, discuss, and perform choral repertoire of various genres including classical masterworks, indigenous world music, and popular styles. Perform a cappella as well as with piano, percussion, and assorted instrumental accompaniment. Receive instruction in healthy vocal technique and desirable ensemble attributes: intonation, blend, balance, appropriate tone quality, and critical listening.

1 CREDIT

32-1801 Gospel Choir

Entry-level music students learn and perform solo and ensemble gospel literature, including traditional spirituals and anthems. Students will initially learn by ear and then learn to read and notate as well as analyze and describe gospel music. Additional emphasis is placed on understanding the relationship among gospel music, the other arts, and the cultural context in which contemporary gospel music functions.

1 CREDIT

32-1802 Jazz Pop Choir

Understanding and mastery of jazz and pop will be advanced through rehearsal and performance of group repertoire in a variety of styles. Traditional choral skills of blend, balance, unison, and harmonic intonation, and articulation in swing, pop, and latin genres will be studied through rehearsal and performance using microphones and sound reinforcement. Students will learn to sing with a rhythm section, a capella, as soloists, and in men's, women's, and mixed small groups. An end-of-semester performance has been scheduled, and additional performances will be added on and/or off campus, subject to member availability. Occasional master classes and workshops may be substituted for rehearsals. Independent practice and memorization is required, as are weekly sectional rehearsals.

1 CREDIT

32-1880 Groove Band

Performance class centers on popular music, particularly the various grooves of rock and roll, and culminates in a concert performance. Enrollment in this ensemble requires concurrent registration in private lessons.

1 CREDIT

MUSIC

32-1881 Blues Ensemble: Styles

Entry-level music students will learn to play the blues as an ensemble in a professional setting. Course will examine sociological and historical aspects of the blues and its current and future role in society. Chicago's unique position as a world blues capital will be featured through visits to local blues clubs and jam sessions. Enrollment in this ensemble requires concurrent registration in private lessons.

1 CREDIT**32-1884 Pop/Rock Ensemble: Styles**

This ensemble is a second tier introductory level course for the smaller pop/rock combo. The song-based repertoire for the course is drawn from straightforward arrangements of traditional popular music material, including rock, pop and R&B. The course addresses the application of musicianship skills as they apply to ensemble awareness and effective rehearsal and performance techniques.

1 CREDIT**32-1900 Music Theory for Recording Engineers**

Course is for sound engineers who wish to have working knowledge of music to function in a recording environment with musicians. Students gain understanding of different musical terms related to recording; learn to recognize different musical idioms; visually and aurally distinguish orchestral instruments; learn basic music theory; and follow a lead sheet, jazz score, or classical score.

3 CREDITS**32-1915 Technology for Musicians I**

This course introduces the student to the various technology tools that will be used in courses throughout the music program. Topics will include softwares for score and lead sheet preparation, and an introduction to music creation in digital environments using virtual instruments, soft-synths, and the digital/audio workstation.

2 CREDITS**32-2111 Sightsinging, Musicianship, and Ear Training II**

Knowledge obtained in Sightsinging, Musicianship, and Ear Training I is applied with extensive sightsinging and dictation of rhythmic exercises and diatonic melodies in one and two parts. Major, minor, and modal scales are explored as are more sophisticated rhythmic values and time signatures. Students perform a diatonic melody in major or minor without the aid of an instrument, sightsing a diatonic melody in major or minor, and sing a melody while playing a simple accompaniment on the piano.

2 CREDITS**32-2112 Sightsinging, Musicianship, and Ear Training III**

Course continues development of skills acquired in Sightsinging, Musicianship, and Ear Training II with extensive dictation and sightsinging of melody and rhythm in one, two, three, and four parts. Nondiatonic melodies as well as compound meters and polymeters are explored. Students perform chromatic melody in major, minor, or any mode without aid of an instrument; sightsing a chromatic melody in major, minor, or any mode; and sing a melody while playing a two-hand accompaniment on the piano.

2 CREDITS**32-2113 Sightsinging, Musicianship, and Ear Training IV**

Course continues development of skills acquired in Sightsinging, Musicianship, and Ear Training III with extensive dictation and sightsinging of melody and rhythm that includes current musical procedures. Students perform one, two, three, and four part music containing chromatics, seventh chords, and mixed meters; sightsing a melody employing mixed meters; and sing a melody while playing an accompaniment that includes chromatics, seventh chords, and mixed meters.

2 CREDITS**32-2121 Theory Harmony and Analysis II**

This is a harmony course with an emphasis on practical application. Material includes major and minor keys, the modes, inversions, voicing, harmonizing a melody, harmonic analysis, and extensive drill in recognizing and replicating triads and seventh chords. Students write chord progressions in four voices using diatonic and nondiatonic chords showing thorough voice-leading principles; effectively harmonize a melody with cadences, non-chord tones, root movements, and harmonic rhythm; and hear and identify harmonic progressions through dictation.

3 CREDITS**32-2122 Theory, Harmony, and Analysis III**

Advanced course in harmony emphasizes 19th century procedures including large chords in thirds, nonthird chords, and chord streams. Course deals with relationships among harmony, melody, and form. Students write chord progressions using diatonic and nondiatonic chords, including all types of seventh chords, secondary chords, modulatory progressions, and chord streams, and they hear and identify chord progressions through dictation.

3 CREDITS**32-2131 Keyboard I**

Students are instructed in playing the piano and becoming acquainted with the grand staff and note values. Students play major scales using both hands in any key; play pentachords and cadential sequences in all major and minor keys; analyze, play, and transpose short melodies in major and minor keys in either hand; harmonize longer melodies in major and minor keys; and perform a short piece from a piano score using both hands.

2 CREDITS

MUSIC

32-2132 Keyboard II

Continuing the work begun in Keyboard I, this course expands the sightreading of simple two-part pieces for the piano. Emphasis is on strength and positioning; coordination of the hands is more highly developed and stressed. Students harmonize melodies using broken chords and hand position changes; perform piano music using inversions and arpeggiated figures; and perform short ensemble pieces and longer solos from a piano score.

2 CREDITS

32-2133 Keyboard Harmony I

This course teaches students to apply harmony and general theory to the piano keyboard. It extends its material to all keys as well as to improvisation, lead-sheet interpretation, and score reading.

2 CREDITS

32-2211 Composition I: Basic Principles of Twentieth Century Composition

Course teaches first-year students to write motives, phrases, sentences, and periods to build simple forms. The final assignment is composition of a piece for a wind instrument and a string instrument that is performed at semester's end.

3 CREDITS

32-2212 Composition II

A continuation of Composition I, course emphasizes study of larger forms, chromatic harmony, and instrumentation. Students compose a piece for violin or violoncello and piano as their final assignment and a series of short pieces for piano as additional class work. Final assignment receives public performance at semester's end.

3 CREDITS

32-2221 Songwriting

Workshop examines the craft of popular songwriting from a historical perspective with a practical viewpoint. Course is designed for composers and lyricists who are already writing and wish to broaden their understanding of the craft. Collaborations between composers and lyricists within this workshop are encouraged.

3 CREDITS

32-2250 Fundamentals of Arranging

Course examines basic fundamentals of arranging and orchestration, including acoustic and electronic instruments, their ranges and characteristics. Students will learn to construct basic lead-sheet arrangements and create arrangements for large and small ensembles in various genres. Final projects will be performed by an ensemble of live instrumentalists with optional vocals.

3 CREDITS

32-2251 Orchestration I

Course examines all instruments of the orchestra with respect to range, capability, and characteristics of timbre. Students arrange piano scores for smaller ensembles during four in-class workshops where players sight read students' arrangements. Coursework includes preparation of scores and parts critiqued by instructor and participants.

3 CREDITS

32-2311 Jazz Keyboard

Continuation of Keyboard I, course covers seventh and ninth chords plus extended and altered variations related to the jazz idiom. Students further develop aural skills and learn jazz keyboard voicing and comping while performing jazz standards.

2 CREDITS

32-2323 Guitar Techniques III

This is an advanced level course for the contemporary guitarist. It is designed to expand the student's knowledge of linear, harmonic, and sightreading techniques and to prepare the student for advanced work in jazz and contemporary idioms.

2 CREDITS

32-2411 Fundamentals of Conducting

Course focuses on physical technique of conductor: beat patterns, preparatory beats, cutoffs, and gestures for dynamics, tempo, and character. Students conduct one another in a varied repertoire of vocal, choral, and instrumental music. Through ear training exercises, students also drill the ability to accurately hear several musical lines simultaneously. Students learn rehearsal techniques, how to study and memorize a score, and how to organize and plan performances for a music ensemble.

2 CREDITS

32-2511 Techniques in Singing I

Beginning vocal students are taught correct breathing technique, projection, and the necessary skills for articulation of song. Instruction acquaints students with both physical and mental aspects of singing. Students apply their new technique to appropriate vocal repertoire.

2 CREDITS

32-2512 Techniques in Singing II

Course continues and expands skills learned in Techniques in Singing I. Students identify vocal strengths and weaknesses, set goals, apply proper vocal technique, and increase repertoire.

2 CREDITS

32-2520 Solo Singing

Course is intended for students who wish to learn the fundamentals of solo style and presentation techniques. Students learn through textual and musical analyses how to prepare a song for performance, reduce stage fright, and use a microphone.

2 CREDITS

MUSIC

32-2522 Styles for the Contemporary Singer

Course is designed for students interested in analysis and practice of beginning improvisational techniques as they apply to contemporary popular music. Elements involved in non-classical styles are presented through discography and exercises. Genres studied include, but are not limited to, blues, gospel, R&B, jazz, rock, country-western, latin, and urban pop. Students identify and apply common elements of contemporary singing styles from selected repertory.

2 CREDITS

32-2611 Music History and Analysis I

This course is designed to help students place music in a historical and cultural perspective, to develop an understanding of musical styles, and to identify technical and formal features of music from a number of historical eras: Antiquity, the Middle Ages, the Renaissance, and the Baroque era.

3 CREDITS

32-2612 Music History and Analysis II

This course is designed to help students place music in a historical and cultural perspective, to develop an understanding of musical styles, and to identify technical and formal features of music from 1750 to the present day. It examines music from the Classic era, the Romantic era, and the 20th and 21st centuries.

3 CREDITS

32-2652 Latin American Music: History and Culture

This class will show how much the music, history, and culture were shaped through the interaction of native civilization and the environment and the effects of successive waves of population (Natives, Europeans, Africans, and Asians). The course will also examine ecologic and demographic catastrophes and economic revolution, as well as dramatic political and cultural changes that punctuated Latin America's history and shaped its music. The Native, European, and African musical inheritance and how these elements mixed to create the Latin American folkloric, popular, and classical music will be studied in the appropriate social and cultural context. Multimedia resources will help to illustrate the class with examples of archeological sites, visual arts, music, and literature related to each unit in the course.

3 CREDITS

32-2701 Private Lessons: Classical Voice

Voice lessons in classical music are available to music majors taking at least one other music course concurrently or to musical theater performance majors who have met the prerequisite. Students are offered 15 lessons or the equivalent and are required to attend five or more concerts per semester. Private lessons may be taken as many as 11 times per concentration.

2 CREDITS

32-2702 Secondary Private Lessons: Classical Voice

Secondary voice lessons in classical music are available to music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 CREDIT

32-2703 Private Lessons: Pop/Rock Voice

Voice lessons in popular idioms are available to music majors taking at least one other music course concurrently or to musical theater performance majors who have met the prerequisite. Students are offered 15 lessons or the equivalent and are required to attend five or more concerts per semester. Private lessons may be taken as many as 11 times per concentration.

2 CREDITS

32-2704 Secondary Private Lessons: Pop/Rock Voice

Secondary voice lessons in popular idioms are available to music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

32-2705 Private Lessons: Jazz, Blues, and Gospel Voice

Voice lessons in jazz, blues, and gospel are available to music majors who are taking at least one other music course concurrently or to musical theater performance majors who have met the prerequisite. Students are offered 15 lessons or the equivalent and are required to attend five or more concerts per semester. Private lessons may be taken as many as 11 times per concentration.

2 CREDITS

32-2706 Secondary Private Lessons: Jazz, Blues, and Gospel Voice

Secondary voice lessons in jazz, blues, and gospel idioms are available to music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 CREDIT

32-2707 Private Lessons: Musical Theater Voice

Voice lessons in stage repertoire are available to music majors taking at least one other music course concurrently or to musical theater performance majors who have met the prerequisite. Students are offered 15 lessons or the equivalent and are required to attend five or more concerts per semester. Private lessons may be taken as many as 11 times per concentration.

2 CREDITS

COURSE DESCRIPTIONS

MUSIC

32-2708 Secondary Private Lessons: Musical Theater Voice

Secondary voice lessons in stage repertoire are available to music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 CREDIT

32-2711 Private Lessons: Piano

Piano lessons are available to music majors who are registered concurrently for Keyboard Ensemble. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals during the semester. Private lessons may be taken as many as 11 times per concentration.

2 CREDITS

32-2712 Secondary Private Lessons: Piano

Secondary piano lessons are available to music majors who are enrolled in another private lesson concurrently or to authorized composition students fulfilling graduation requirements. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 CREDIT

32-2715 Private Lessons: Jazz Piano

Jazz piano lessons are available to music majors taking Jazz Keyboard Ensemble concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals or concerts during the semester. Private lessons may be taken as many as 11 times per concentration.

2 CREDITS

32-2716 Secondary Private Lessons: Jazz Piano

Secondary jazz piano lessons are available to music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 CREDIT

32-2721 Private Lessons: Finger-style and Classical Guitar

Lessons in finger-style and classical guitar are available to music majors who are registered concurrently for Classical Guitar Ensemble. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals during the semester. Private lessons may be taken as many as 11 times per concentration.

2 CREDITS

32-2722 Secondary Private Lessons: Finger-Style and Classical Guitar

Secondary lessons in finger-style and classical guitar are available to music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 CREDIT

32-2723 Private Lessons: Fusion Rock Guitar

Lessons in fusion rock guitar are available to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals or concerts during the semester. Private lessons may be taken as many as 11 times per concentration.

2 CREDITS

32-2724 Secondary Private Lessons: Fusion Rock Guitar

Secondary lessons in fusion rock guitar are available to music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 CREDIT

32-2725 Private Lessons: Jazz Guitar

Lessons in jazz guitar are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals or concerts during the semester. Private lessons may be taken as many as 11 times per concentration.

2 CREDITS

32-2726 Secondary Private Lessons: Jazz Guitar

Secondary lessons in jazz guitar are available to music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 CREDIT

32-2727 Private Lessons: Bass and Bass Guitar

Lessons on the bass and bass guitar are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals or concerts during the semester. Private lessons may be taken as many as 11 times per concentration.

2 CREDITS

MUSIC

32-2728 Secondary Private Lessons: Bass and Bass Guitar

Secondary lessons on the bass and bass guitar are available to music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 CREDIT

32-2731 Private Lessons: Percussion and Drums

Percussion lessons are available to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five Music Department recitals or concerts during the semester. Private lessons may be taken as many as ten times per concentration.

2 CREDITS

32-2732 Secondary Private Lessons: Percussion and Drums

Secondary percussion lessons are available to Music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 CREDIT

32-2741 Private Lessons: Trumpet, Trombone, and Tuba

Trumpet, trombone, and tuba lessons are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals or concerts during the semester. Private lessons may be taken as many as 11 times per concentration.

2 CREDITS

32-2742 Secondary Private Lessons: Trumpet, Trombone and Tuba

Secondary trumpet, trombone, and tuba lessons are available to music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 CREDIT

32-2751 Private Lessons: Saxophone, Flute, and Clarinet

Saxophone, flute, and clarinet lessons are available to music majors or those taking at least one other music course concurrently. Students are required to attend five or more Music Department recitals or concerts per semester. Teachers are available for 15 lessons or the equivalent. Private lessons may be taken as many as 11 times per concentration.

2 CREDITS

32-2752 Secondary Private Lessons: Saxophone, Flute, and Clarinet

Secondary saxophone, flute, and clarinet lessons are available to music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 CREDIT

32-2761 Private Lessons: Strings

Lessons in stringed instruments are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals or concerts during the semester. Private lessons may be taken as many as 11 times per concentration.

2 CREDITS

32-2762 Secondary Private Lessons: Strings

Secondary lessons in stringed instruments are available to music majors who are enrolled in another private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 CREDIT

32-2765 Private Lessons: Jazz Strings

Lessons in stringed instruments are available to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

32-2766 Secondary Private Lessons: Jazz Strings

Secondary lessons in stringed instruments are available to Music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

32-2781 Private Lessons: Conducting

Conducting lessons are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals or concerts during the semester. Private lessons may be taken as many as 11 times per concentration.

2 CREDITS

32-2782 Secondary Private Lessons: Conducting

Secondary conducting lessons are available to Music majors who are enrolled in another private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 CREDIT

COURSE DESCRIPTIONS

MUSIC

32-2925 Technology for Musicians II

This course for instrumentalists, singers, and songwriters introduces students to music creation in the Digital/Audio Workstation (DAW) environment. Using these all-in-one Audio/MIDI softwares, students will learn the essentials of using the multi-track environment as a creative tool, while learning to record basic audio in combination with loops, effects, and virtual instrument plug-ins.

2 CREDITS

32-3121 Theory, Harmony, and Analysis IV

As a continuation of Theory, Harmony, and Analysis III, course closely examines the harmonic language of the 20th Century. In three modules, students examine popular music, art music, and jazz from a theoretical perspective. Students write an analytical research paper and prepare a final project on a specific work to present in class.

3 CREDITS

32-3122 Analytical Studies

Designed as an advanced seminar, course focuses on the identification and study of form in music through the analysis of various pieces and excerpts of 19th and 20th century works. This course takes a historical-analytical approach to the various styles of music from the last two centuries to teach students how to write analytical music papers.

3 CREDITS

32-3133 Keyboard Harmony II

A continuation of Keyboard Harmony I, students learn to perform complex chord progressions and chromatic modulation in a tonal and non-tonal setting. The course emphasizes 20th century and contemporary harmony, and includes altered (extended), modal, and non-tonal harmony. Students complete several projects, one of which will be an advanced lead-sheet interpretation in contemporary style using extended and altered chords.

2 CREDITS

32-3161 Pop/Jazz Theory and Musicianship

This course extends and applies the student's core music theory and ear-training knowledge to practices and conventions specific to popular music and jazz idioms. Students will further explore the creation and interpretation of advanced chord symbols; the identification, application, and more complex variations of commonly used chord progressions, rhythm patterns, and additional scales and modes; the analysis of song forms, scores, and arrangements; and application of harmonic analysis to concepts such as modal interchange, chord substitutions, alterations, and modulations.

2 CREDITS

32-3211 Composition III

Course examines larger forms, extended tonality, orchestration, and atonal and serial techniques. Students compose a string quartet for performance at the end of the semester. Additional assignments include composing piano pieces that make use of compositional techniques studied in class.

3 CREDITS

32-3212 Composition IV

The fourth level in the composition sequence, this advanced course teaches students to use in their works, and understand in music literature, the compositional techniques of the 20th and 21st centuries. Students apply their knowledge in the composition of a larger work for chamber orchestra and in shorter pieces for piano. Final assignment is scored for a chamber orchestra with multiple string instruments per part.

3 CREDITS

32-3215 Counterpoint I

A course in modal counterpoint from the 16th century, Counterpoint I examines the history, the ecclesiastical modes, the species in two to four parts, and the motet and the ordinary of the mass through the study of Palestrina's music. Students apply knowledge in the writing of two choral works in the style of late Renaissance.

32-3216 Counterpoint II

A course in tonal counterpoint from the 18th century, Counterpoint II deals with the style and forms of baroque instrumental music through the study of the works of J. S. Bach and his contemporaries. Students apply their knowledge in the writing of suite movements, canon, invention, and fugue for piano.

3 CREDITS

32-3222 Songwriting II

This course extends and expands topics discussed in Songwriting I, and addresses additional topics for the professional songwriter. The class includes lyric, harmonic, melodic, and formal analysis, and looks at the resulting symbiosis of these elements in forming a well-crafted and coherent whole. Songwriting II addresses application of these elements to create more artful narrative approaches and their application in larger and more complex musical forms. The class also includes a more intensive workshop for discussion and development of student works in progress, as well as instruction in creating recorded song demos in the project studio environment. Aspects of publishing, royalty structures, and professional alternatives for the working songwriter are also addressed.

3 CREDITS

32-3231 Jazz Arranging

This course in jazz arranging places special emphasis on the music of Sammy Nestico, Thad Jones, Bob Brookmeyer, Duke Ellington, and Billy Strayhorn. Topics include chord progressions, melodic inventions, form, use of the chief jazz wind instruments (trumpet, trombone, and saxophone), score layout, transposition, and preparation of parts, span, weight, and density.

3 CREDITS

32-3241 Composing for Films

Course introduces students to the aesthetics and technology of basic film and video scoring. Topics covered include timings, playing the drama, underscoring, orchestration, and enhancing the story through music. Assignments include the scoring of short clips and of a complete sequence as final assignment.

3 CREDITS

32-3248 Semester in LA: Film Scoring

This course is an intensive immersion experience for undergraduate composers consisting of three areas of study: Composing for Film; the History and Aesthetics of Film Music; and the Business and Politics of Film Music. Students spend four weeks in Los Angeles where they will meet 8 hours each day with additional access to film scoring labs in the evenings and on weekends. Students receive an historical review and analysis of major film scores, with an emphasis on the symphonic film score, especially those of Steiner, Korngold, Herrman, Bernstein, Goldsmith, Morricone, Newman, and others. Students also hear lectures from prominent professionals in the industry (composers, orchestrators, copyists, music editors, music supervisors, chief executives, agents, contractors), who cover the major aspects of the professional world of scoring for films. Finally, students compose original music (underscores) for three short scenes from contemporary films. Two of the scenes are scored using Musical Instrument Digital Interface, and the third is recorded by a professional orchestra. Students use Apple's Logic Pro as a composing tool (the industry standard) as well as the Garritan Personal Orchestra. Scores and parts for the final recording are prepared using Finale. Student work is critiqued and assessed by the faculty of the program and industry professionals, with opportunities for students to critique each other's work.

9 CREDITS

32-3250 Pop Arranging and Orchestration

This course examines the approaches used in arranging and orchestrating for small to large ensembles, and includes writing for rhythm section, horns, string instruments, woodwinds, and electronic instruments, as well as the professional application of the notation and technology tools available to the contemporary arranger. The course addresses the stylistic elements that are idiomatic to various popular genres, while focusing on the creative and compositional aspects of writing and arranging for popular music ensembles and orchestras. The course is required for students in the Contemporary, Urban and Popular Music program, and is a junior level course.

3 CREDITS

32-3252 Orchestration II

Course examines the use of the orchestra as a means to amplify and enhance musical ideas. Through the study of symphonic scores, students learn how to use the orchestra as an instrument that can provide color, depth, and volume to basic musical material. Final assignment consists of orchestrating a piano score for chamber orchestra that will receive a public performance at semester's end.

3 CREDITS

32-3310 Pop/Jazz Keyboard: Styles and Harmony

This course applies topics covered in Theory, Harmony, and Analysis classes to the keyboard, while concentrating on styles and voicings common to popular and jazz idioms. The course further develops the student's facility for the keyboard as both a creative and interpretive tool.

2 CREDITS

32-3325 Guitar Master Study in Spain

For 10 days, students study in Cordoba, Spain, with some of the world's greatest guitarists at the Festival Internacional de Guitarra; hear lectures on the development and history of the guitar; attend classical, flamenco, and jazz concerts; and visit the Alhambra in Granada, cathedrals in Sevilla, and the Prado Museum in Madrid. At the conclusion of the trip, students submit a term paper describing their cultural and musical experience.

3 CREDITS

32-3381 Techniques for Improvisation I

Course is based on the premise that improvisation and composition are one. Course covers extensive identification and performance of scales, chords, and important jazz solos. Students learn to improvise by developing compositional skills and applying techniques used in historically significant jazz solos.

2 CREDITS

32-3382 Techniques for Improvisation II

Course examines improvisational theory, including blues form, chord substitution, and jazz applications of atonality. Master improvisations are analyzed and transcribed, and improvisation as self-composition is nurtured through the study of melodic motif and rhythmic development or recomposition.

2 CREDITS

32-3511 Techniques in Singing III

Course further develops skills learned in 32-2512 Techniques in Singing II. Student continues to identify vocal strengths and weaknesses, set goals, and implement effective performance techniques.

2 CREDITS

32-3531 Vocal Improvisation I

This course is designed to assist the intermediate pop and jazz voice student in applying improvisational techniques. The intermediate student will learn to recognize, imitate, and apply the vocal stylizations of established popular singers. Through the process of singing transcriptions of the improvisations from the masters of popular styles, the students will garner vocal agility and confidence for singing with the instrumental ensemble in which they are concurrently enrolled.

2 CREDITS

32-3532 Vocal Improvisation II

This course is designed specifically for the continuing development of the Jazz Studies Vocal Major. It is a comprehensive study of jazz vocal styles and skills based on jazz progressions and lyric phrasing. The topics will include an overview of advanced chords, progressions, and scales along with "scatting" syllables and improvisational melodic embellishments commonly used in jazz.

2 CREDITS

PHOTOGRAPHY

BOB THALL, CHAIRPERSON

The Photography Department is one of the largest and most comprehensive photo departments in the nation. We provide a truly exceptional program for ambitious, motivated students, one that is as broad and as rigorous as the competitive world they'll encounter after graduation. Our faculty members are active professionals and artists who have achieved remarkable success in a range of commercial and artistic photography. Instructors in the Photography Department have exhibited at such venues as the Art Institute of Chicago, the Whitney Museum, and the Museum of Modern Art, and have also won numerous grants and fellowships, including the Pulitzer Prize and the Guggenheim Fellowship. They bring their enthusiasm and passion for photography and their knowledge as working professionals to the classroom to help students bridge the gap between college and the real world.

Columbia's Photography Department facilities are the most extensive and advanced in the Midwest. The Digital Imaging Lab includes more than 200 workstations, highly sophisticated scanning equipment, and an assortment of large-format printers. We also have two studios with an extensive array of professional lighting equipment, as well as numerous 8 in. x 10 in. and 4 in. x 5 in. cameras, medium-format and digital cameras, and other digital equipment. Our darkrooms have more than 150 enlarging stations that accommodate all popular film formats, both color and black and white.

The Photography Department is an excellent program for students who have high ambitions. Many of our students develop compelling and personal photographic projects. Recent graduates have exhibited at the Museum of Contemporary Art, the Art Institute of Chicago, the City Gallery, and at many other notable institutions and galleries. Our undergraduates have proceeded to graduate study at some of the nation's most prestigious institutions and then on to careers as artists and teachers. Many other students from our program are pursuing successful and exciting careers as photojournalists and commercial and editorial photographers. We provide a solid education in photography and then support our students as they each discover a unique direction for their work and career.

Bob Thall

Chairperson, Photography

PHOTOGRAPHY

BACHELOR OF FINE ARTS IN PHOTOGRAPHY

The Bachelor of Fine Arts in Photography is a rigorous, in-depth degree choice for students who wish to pursue serious photography, in any of photography's many forms. The BFA program does not establish fixed, formal concentrations. Instead, students pursuing either a BFA or a BA in Photography take a broad range of required courses. These courses are intended to educate well-rounded, visually literate, technically versatile, and highly accomplished photographers. Each student pursuing a BFA will then design an area of specialization by completing a number of advanced electives. Generally speaking, most of these self-designed areas of concentration fall into several broad categories: commercial and studio photography, documentary photography and photojournalism, fine-art photography, advanced digital imaging, and new media. Internships, student shows and off-campus exhibitions, and publication provide exciting opportunities to begin careers in a variety of contexts. The capstone courses are dedicated to helping students produce a final portfolio of work at a truly professional level.

BACHELOR OF ARTS IN PHOTOGRAPHY

The Photography Department offers a four-year program leading to a Bachelor of Arts in Photography. This program has the same core of foundation and general photography courses as the BFA program, but does not include the package of electives that the BFA requires. The BA program can be especially attractive to students who wish to combine a BA in Photography with a minor in another field.

Minor in Photography

The minor in Photography is designed to provide a solid photography foundation for students who may use photography in another related field. This is a particularly good choice for students who are Art and Design or Film and Video majors.

PHOTOGRAPHY

23-0110HP Intro to Photography

This course is an introduction to photographic seeing and the visual grammar of photography. The class combines basic design problems, exercises in seeing elements of the medium, and the opportunity to do individual projects. A historical overview of the medium is presented, and critiques will examine both the meaning and technical/design proficiency of each student's work. Students will learn basic black and white darkroom skills, still the easiest and quickest way to produce excellent photographic prints. Film and darkroom materials supplied.

2 CREDITS**23-0210HP Digital Photography**

This course introduces students to computer tools that manipulate and enhance photographic images. These tools allow the artist to input black and white and color photographs, negatives, positives, and graphics into Adobe Photoshop, the industry standard for digital image manipulation. Students will learn the skills to retouch and enhance these images from varied sources in order to create high-quality digital outputs. Assignments are designed to help master basic techniques and expand the photographer's creative horizons. Some experience in basic photography is helpful, but not required. All materials provided.

2 CREDITS**23-1100 Foundations of Photography I**

This introductory level course emphasizes basic aesthetic grammar of photography and a historical and critical context for looking at and making photographs utilizing Black-and-White analog materials. This course is paired with Darkroom Workshop I.

3 CREDITS**23-1101 Darkroom Workshop I**

This lab class, which is paired with Foundations of Photography I, provides technical skills in Black-and-White analog photography needed to produce projects assigned in the lecture section of the course. Photographic materials, processes, and techniques for film development and print production are covered. The corresponding section of Foundations of Photography I must be taken concurrently.

3 CREDITS**23-1110 Photography for Interior Architecture Majors**

This introductory level photography course introduces upper level Interior Architecture students to the fundamentals of architectural photography. General photographic and visual theory will be addressed, including the urban and architectural landscape, ultimately focusing on specific concerns in exterior and interior photography. Principles of artificial lighting, color theory, and spatial abstraction will be explored through student produced photographs, along with a general grounding in photographic history and criticism.

3 CREDITS**23-1120 Foundations of Photography II**

Building on the skills and concepts learned in Foundations of Photography I, this course introduces aesthetics, techniques, and theory of color photography, including the subtractive color printing process. With emphasis on issues related to color photography, lectures and assignments expand upon aesthetic and technical issues introduced in Foundations of Photography I.

3 CREDITS**23-1121 Darkroom Workshop II**

This lab class, which is paired with Foundations of Photography II, provides necessary technical skills for color negative photographic materials and processes needed to produce projects assigned in the lecture section of the course.

3 CREDITS**23-1200 Digital Photography for Non-Photography Majors**

Students will learn fundamental photographic skills including digital capture, manipulation, and output. Students must have their own digital cameras with adjustable exposure and focus (ability to capture in "camera RAW" preferred). For the processing and enhancement of digital photographs, students will learn the basics of Photoshop. These digital skills and tools for the making of photographs will be taught within the context of the aesthetics of photography.

3 CREDITS**23-1250 Digital Photography for Non-Photography Majors**

This introductory level course introduces basic aesthetic grammar of photography and provides an historical and critical context for looking at and making photographs. Using their own digital cameras with manually adjustable focus and exposure (ability to capture in RAW format is strongly encouraged), students learn the fundamentals of digital capture and utilize Adobe Lightroom(c) software for file processing, management, and output. Students must provide their own external hard drive.

3 CREDITS**23-2100 Advanced Color Photography**

Building upon skills learned in previous courses, this class further explores the technical, conceptual, and aesthetic uses of color photography. This advanced class provides an in-depth exploration of the dynamics of color as a creative tool.

3 CREDITS**23-2110 Darkroom Workshop III**

This advanced level course refines technical and perceptual skills in Black-and-White analog darkroom techniques focusing on control of film exposure and development. Utilizing a variety of films, developers, papers, and toners, the course addresses mastery of materials as a creative tool.

3 CREDITS

COURSE DESCRIPTIONS

PHOTOGRAPHY

23-2120 View Camera I

Building upon skills learned in previous classes, this film-based course introduces the use of the view camera and its movements to control perspective and manipulate the plane of focus in large format photography. These technical skills will be developed within a context of historical, critical, and conceptual photographic conventions.

3 CREDITS

23-2125 View Camera: Advanced

Building upon skills learned in View Camera I, students develop a self-directed, semester-long project exploiting the view camera's unique abilities in order to further refine skills and expand understanding of large format photography.

3 CREDITS

23-2201 Digital Imaging I

This course introduces students to computer tools that manipulate and enhance photographic images. Students learn the skills to correct, retouch and enhance varied input in order to create high-quality digital output utilizing the industry standard for digital image manipulation.

3 CREDITS

23-2202 Foundations of Digital Imaging

Building upon skills learned in previous classes, this course introduces students to technical vocabulary and computer tools that manipulate and enhance photographic images. Students learn the skills to correct, retouch, and enhance varied input in order to create high-quality digital output utilizing the industry standard for digital image manipulation. This course addresses aesthetic issues in digital photography and examines critical contexts for looking at and making photographs.

23-2220 Digital Printing Workshop

This two-day workshop is designed for photography students who have completed Digital Imaging I or Foundations of Digital Imaging, and want to improve their digital printing skills. High-end scanning, color management, types of paper, monitor profiling, and image enhancement techniques in relation to input and output are discussed and demonstrated. Students make both black and white and color prints during this intensive workshop.

1 CREDIT

23-2300 Studio I

Building upon skills learned in previous classes, this foundation course introduces artificial/tungsten light in the studio and on location. Assignments include still life and studio and location portraiture. Basic view camera techniques and hand held light meters are introduced. Course focuses on the use of Black-and-White analog output. Fine art and commercial applications are equally emphasized.

3 CREDITS

23-2310 Studio II

Building upon the skills learned in previous courses, this course expands the student's knowledge of controlled artificial light. Strobe lighting, mixed lighting, digital capture, and basic business and professional studio practices are introduced. Commercial and fine art applications are equally emphasized.

3 CREDITS

23-2650 History of Photography I: 1839-1920

Course examines the emergence of photography and the medium's increasingly important role in both reflecting and shaping the cultural, social, political, economic, and scientific context of 19th and 20th century modernity. Emphasis will be placed on acquiring knowledge about this historical period - especially early photographic technologies, the critical response to photography, and the diverse applications of the medium - while also drawing parallels between this history and contemporary issues. Students will be introduced to various methods of historical investigation through a balance of lectures, discussions, field trips to view historic photographic objects, primary and secondary source readings, group projects, writing assignments, and/or tests.

3 CREDITS

23-2655 History of Photography II: 1920 to the Present

Course examines photography's central role in both reflecting and shaping the cultural, social, political, economic, and scientific context of 20th and 21st centuries. In addition to examining the medium's major movements and practitioners within the context of the social, cultural, and political pressures of the day, the course will also emphasize the developing historiography, theory, and criticism of the medium. Students will be introduced to various methods of historical investigation through a balance of lectures, discussions, field trips to view historical photographic objects, primary and secondary source readings, group projects, writing assignments, and/or tests.

3 CREDITS

23-2715 Photography in Chicago Now

Course exposes students to a broad range of photography as it is currently being created and exhibited in Chicago. On alternating weeks students attend exhibitions in museums or galleries, visit photographers' studio spaces, or attend announced lectures. Class sessions also spent discussing these events in relation to texts used in class. Journals and class participation are emphasized.

3 CREDITS

23-2730 Pinhole Photography

This course examines pinhole photographic practices from 19th Century aesthetics to contemporary applications. Pinhole camera construction utilizing a variety of materials is explored in an environment of active experimentation.

3 CREDITS

23-3130 renumbered 23-1146

No description available.

3 CREDITS

PHOTOGRAPHY

23-3202 Digital Imaging II

Building upon skills learned in previous classes, this course expands students' knowledge using extended digital controls to manipulate and enhance photographic images. Emphasis is placed on specialized image manipulation using Photoshop(c). The student will create a cohesive final project of professional quality utilizing these new tools supported by critical discussions, readings, and research.

3 CREDITS**23-3203 Topics in Digital Imaging**

Each semester this advanced level course examines a specific topic, theme, or idea in contemporary digital photography. The student will create and implement a self-directed, extended digital project aided by theoretical and critical readings, class discussions, and critiques.

3 CREDITS**23-3220 Digital Imaging III**

This advanced level course expands the student's digital expertise using photographic controls to manipulate and enhance photographic images. Emphasis is placed on color management, profiling, digital capture and workflow, image asset management, and printing. Note: This course requires that students must have a digital SLR camera, capable of RAW capture, and an external hard drive.

3 CREDITS**23-3275 Website Publishing I**

This course provides the necessary technical skills to create websites that support the publishing and distribution of photographs and portfolios on the Internet. Students will learn website construction, image optimization, information architecture, design principles and produce photography-based websites that communicate effectively and have high visual appeal.

3 CREDITS**23-3276 Website Publishing II**

This advanced level course further develops technical and design skills for photographers to create sophisticated photographic sites on the Web. Students will learn advanced website construction, image optimization, animation techniques, information architecture principles, and design concepts using object-based software.

3 CREDITS**23-3300 Studio III**

In this advanced level commercial studio course students examine photographic illustration for advertising. Professional studio practices are analyzed and applied. Advanced applications of medium and large format cameras, digital capture, and analog film will be explored within a studio context.

3 CREDITS**23-3400 Commercial Photographer/Art Director**

This advanced level course is designed to simulate the real-world assignment pairing of art directors and photographers. Art and Design and Photography students work in creative teams to collaborate in the production of "real world" projects that include advertisements, catalogues, and promotional pieces. This course, team-taught by Art and Design and Photography professors, will also examine the effect of advertising on consumer culture.

3 CREDITS**23-3405 Fashion Photography and Fashion Styling**

In this course, the student will explore fashion photography in the studio and on location. Building upon the previous skills learned in Digital Imaging I and II, emphasis will be placed on digital capture and workflow. Lighting, styling, hair, make-up, and digital "beauty" retouching will be addressed to simulate professional experiences. Historical and contemporary fashion photographers will be discussed.

3 CREDITS**23-3410 Fashion Photography Collaboration: Photographer, Designer, and M**

In this course creative collaborations are established by uniting fashion photography students with fashion design and fashion merchandising students. Teams work on projects during the semester that simulate "real-world" fashion assignments and educate one another about practices in their field. Course emphasizes analysis of visual problems and pertinent business practices in fashion photography. Creative processes, visualization of solutions, and client presentations are addressed.

3 CREDITS**23-3415 Commercial Assignment: Layout to Finish**

This advanced level course builds upon skills learned in previous courses, focusing on the completion of a professionally presented cohesive portfolio. Course covers business practices relevant to production of advertising jobs, running a studio, and alternative career choices within the professional industry.

3 CREDITS**23-3420 Scientific Photography**

Course surveys photographic techniques and practices being employed in research laboratories, high-tech industry, medical institutions, and environmental agencies. Students learn technical and conceptual fundamentals to work in these interesting and demanding fields. Course includes a range of photographic assignments and visits to professionals working in these areas.

3 CREDITS**23-3425 Professional Printing**

This advanced, skill-based, analog Black-and-White printing class emphasizes mastery of professional printing skills. Working with their own negative archive and negatives produced by others, students develop an advanced ability to analyze negatives and create professional quality prints.

3 CREDITS

COURSE DESCRIPTIONS

PHOTOGRAPHY

23-3450 Professional Topics: Sports Photography

Professional workshop examines issues in sports photography such as selection of equipment and materials and utilization of photographic techniques. It includes demonstrations and a photo session at a professional sports event.

2 CREDITS

23-3455 Professional Topics: Stock Photography

This course introduces concepts involved in producing photographs and licensing for resale markets. Subjects include composition for stock images, concept illustrations, captioning, digital practice in stock photography, and archiving.

2 CREDITS

23-3460 Performance Photography

In this hands on course, students learn techniques for photographing live performance through collaborative participation in student productions mounted in the Theater, Music, and Dance departments of Columbia College Chicago. Skills are taught through collaborative procedures reflecting "real world" practice. Production of media and promotional materials is also addressed.

3 CREDITS

23-3475 Professional Topics: Casting/Portrait

This two-day workshop is designed to give students hands on professional experience casting talent for specific client needs. Collaborating with students from the Columbia College Theater Department, as well as professional talent/modeling agencies, students work with a professional Casting Stylist to select talent appropriate to the layout/ads provided. A professional Hair and Make-up Artist will be on set the second day of this workshop to provide assistance. A brief third meeting will be scheduled to critique results from the workshop.

1 CREDIT

23-3480 Professional Topics: Styling

This is an advanced level, intensive, professional workshop. Students collaborate with professional food and prop stylists and an instructor to execute from a layout, a finished high quality advertisement. Day 1: Students collaborate with a food stylist and take a field trip with a prop stylist to a professional prop house. Day 2: Students work on one shot with outside professionals. A finished high quality professionally presented print will be critiqued in a brief third meeting.

1 CREDIT

23-3485 Professional Topics: The Nude

This workshop is designed to acquaint the student with the nude as an art form. Students examine the human form through one-on-one photo shoots in a studio setting. Special emphasis will be placed on the collaborative nature of the process of working with male and female professional models.

1 CREDIT

23-3488 Internship: Photography

Internships provide advanced level students with an opportunity to gain professional experience in an area of concentration or interest while receiving credit towards their degree. Students must be a junior or senior and have a GPA of 3.0. Permission of the Internship Coordinator and participation in a portfolio review is required before a student can apply for an internship. Students work with the Internship Coordinator to design and implement their internship.

1-6 CREDITS

23-3490 Professional Topics: Food Photography

This is an advanced level, intensive, professional workshop. Students collaborate with professional food and prop stylists and an instructor to execute from a layout, a finished high quality advertisement featuring food. Day 1: Students collaborate with a food stylist and take a field trip with a prop stylist to a professional prop house. Day 2: Students work on one shot with outside professionals. A finished high quality professionally presented print will be critiqued in a brief third meeting.

1 CREDIT

23-3495 Professional Studio

This advanced level, intensive studio-based course is designed for students seeking to further develop their technical and conceptual skills required for the professional fine art or commercial photographer. Students work on a semester long cohesive project under the guidance of an instructor, meeting every other week for eight hour shooting sessions. Outside of class, students are expected to develop concepts and gather materials for scheduled studio/shooting days.

3 CREDITS

23-3500 Photojournalism I

Course introduces basic elements of visual communication. Students learn how to photograph people and major current events in natural lighting conditions. Organization, printing techniques, and layout are covered. Guest speakers introduce students to specific areas of photojournalism including sports, general news, travel, documentary, and picture editing.

3 CREDITS

23-3505 Photojournalism II

Course expands skills acquired in Photojournalism I with an emphasis on lighting and color photography.

3 CREDITS

23-3510 Photojournalism III

Course is designed to closely mirror experience of a working photojournalist. Students produce both a major documentary project reflecting some aspect of the human spirit and a variety of single image assignments.

3 CREDITS

COURSE DESCRIPTIONS

PHOTOGRAPHY

FOR PREREQUISITES, SEE COLUM.EDU

23-3520 Documentary Photography

This course introduces students to a wide range of approaches and styles of documentary photography. Students will conceive, develop, and pursue documentary photographic projects and present the work in a manner consistent with the meaning and point of view of the work.

3 CREDITS

23-3700 Experimental Photography/ Graphic Techniques I

This course explores contemporary photographic practices using a variety of hand-applied emulsions that include blue, brown, and silver-gelatin printing processes. Students experiment with image manipulation on a variety of 2-D and 3-D image supports.

3 CREDITS

23-3705 Experimental Photography/ Graphic Techniques II

Course is a systematic exploration of advanced alternative photographic processes including digital imaging techniques in making digital negatives and positives. Each student develops an extended self-directed project utilizing a combination of processes and materials taught.

3 CREDITS

23-3710 Experimental Photography/ Graphic Techniques III

Course challenges students to refine to a professional level, and build on skills learned in Experimental Photography/Graphic Techniques II. Students complete one intensive project during the semester.

3 CREDITS

23-3730 Visual Photographic Books

This advanced level course provides photography students with an opportunity for in-depth study of the photographic book. The history, production, and use of the book format as an artistic medium and repository for photographic images is examined. The structure of the book is addressed, with attention to issues of narrative, visual sequencing, pacing, and movement. Students will produce professional quality photographic books that may utilize a variety of forms and materials with emphasis on the unity of form and content.

3 CREDITS

23-3733 Contemporary Thought in Photography

This seminar will examine and interrogate the multiple roles that contemporary photography plays within our unique cultural moment. Students will view original works, read contemporary criticism and engage in probing discussion and original writing. Periodically, guest lecturers and visiting artists will pose evocative questions further inciting critical discussion. Upon completion of this course, students will have the capacity to more confidently engage the work they make with the broader discourse of art.

3 CREDITS

23-3735 Nineteenth Century Photographic Processes

This course explores printing techniques of 19th century photography. Students utilize a variety of historic photographic materials to investigate contemporary aesthetic concerns. A variety of printing processes taught may include: salt, platinum/palladium, gum bichromate, and albumen.

3 CREDITS

23-3780 Special Subjects

This two-day workshop introduces students to a variety of compact strobe equipment and techniques for shooting on location. Students utilize their own equipment as well as equipment provided by the workshop. Technical strategies explored include shooting in the studio, on location, interior as well as exterior, along with lighting demonstrations and discussions about technique. A brief third meeting will be arranged to critique results from the workshop.

1 CREDIT

23-3798 Independent Project: Photography

An independent project is designed by the student, with the approval of a supervising faculty member and chairperson, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines their self-defined project.

1-6 CREDITS

23-3810 Portfolio Development

This advanced level course is designed for seniors to assist them in developing skills to prepare for entering the commercial job market. Development, production, and assembly of a high-quality portfolio and self-promotional materials are fundamental to the class. A component of this class is working in close collaboration with the Portfolio Center.

3 CREDITS

23-3900 Senior Thesis

In this BFA capstone course, students develop and shape a self-generated, long-term photography project, working in a more independent manner. Students increase their expertise in seeing, editing, and problem solving. Work is based on personal concerns and values, and students improve their ability to speak and write articulately about their work and the work of others. Career strategies, professional challenges, and relationship to contemporary art practices are a vital component of this course. A written research paper related to their project is required. Students engage with professional practitioners through the Department's Lectures in Photography series.

3 CREDITS

23-3910 Photography Seminar

This course teaches students how to develop and shape a self-directed, long-term photography project designed to encourage students to work in a more independent manner and increase their expertise in seeing, editing and problem solving. Students learn to create work based on personal concerns and values as well as increase their capacity to speak and write articulately

COURSE DESCRIPTIONS

PHOTOGRAPHY

about their work. Students will also engage with professional practitioners in the field through lectures, writings, and in-class visiting lecturers to develop career strategies, discuss professional challenges, and place themselves in relation to contemporary photography practices. This is the capstone course for the BA in Photography, and part of the two semester capstone experience for BFA students in Photography.

3 CREDITS

23-4210 Body, Space and Image

This course presents an intensive survey of contemporary performance, site, and installation art from an anthropological point of view. Specifically, the course focuses on artist's work that is constructed to be experienced live and/or through photographic and video documentation of the work. Students will be given workshops on sound, digital photography, and video editing. Students will be required to produce and present a performance, site, or installation work of their own for their final project as well as photographic and/or video artworks based on their piece.

3 CREDITS

23-4450 Architectural Photography

Course explores the wide range of photographic responses to the man-made environment, from classical documentation to the search from personal and formal documentation to the search for personal and formal images. Course also emphasizes view camera skill, discussion of work, and development of individual projects.

3 CREDITS

23-4525 Documentary Photography II

Building upon skills learned in Documentary I, this course continues to broaden and deepen an understanding of the various approaches to documentary photography. This course offers an in depth understanding of the various traditional and contemporary approaches to the photographic documentary book. Using desktop publishing software, the class is designed to help the student produce a book of his or her long-term documentary project.

3 CREDITS

23-4555 Photography in S. France

This course concentrates on photographing in the South of France, with emphasis on the cultural, art historical, and visual environment of the region.

3 CREDITS

23-4680 Twentieth Century Art Theory and Criticism

Course surveys major concepts and methods of 20th century art theory and criticism from the early formalism of Roger Fry and Clive Bell to the late Modernist critical theories of Clement Greenberg. Instruction covers other art historical points of view such as stylistic analysis, iconography, structuralism and semiotics, and the social history of art. Discussion of contemporary critical positions of Post-Modernism includes Post-Structuralist attitudes and responses to late 20th century art.

3 CREDITS

23-4705 History of Photography Seminar

Each semester the History of Photography Seminar will focus on a special topic related to recent trends in photographic and/or critical histories and theories of photography. Over the course of the semester we will analyze this topic's ideological, representational, technological, historical, and aesthetic ramifications for photography. Class time will involve some short lectures and exhibition viewings but will mostly consist of discussions of reading and looking assignments. Course expectations and requirements will be adjusted accordingly for undergraduates and graduates.

3 CREDITS

23-4720 Image and Text

This advanced level course provides an in-depth exploration of the conceptual and practical issues surrounding photographic works that use image and text as a significant strategy in their communication. A wide range of image and text examples in contemporary practice will be examined. Students complete assignments combining images and text.

3 CREDITS

23-4730 Directed Visions Studio

This advanced, studio based course explores directed, manipulated, and constructed photographs. Students perform the roles of the director, fabricator, and photographer to execute their own photographic visions. Utilizing artificial lighting along with fabricated set-ups, cinematic staging, and/or multiple imaging, students will create conceptually based, content oriented photographs for the camera.

3 CREDITS

23-4750 The Portrait

This advanced course provides an in-depth exploration of the conceptual and practical issues surrounding the photographic portrait. A wide range of social and political issues of portraiture within a historical and contemporary context will be examined and applied.

3 CREDITS

23-4765 Special Subjects: Digital Capture

This two-day workshop introduces students to high-end, state-of-the-art digital cameras in a studio setting. Under the guidance of a professional commercial photographer, students shoot, examine, and compare analog/film to digital capture. Emphasis is placed on output and achieving professional quality prints. Work produced will be critiqued at the end of the second day of the workshop.

1 CREDIT

23-4770 Myth, Symbol, Image

This course introduces students to new ways of thinking about the connections between idea, meaning, and image in their work and to better understand these relationships. Content and interpretation related to photographic representation will be examined. Students discuss devices such as analogy and metaphor pertaining to myth, fairy tale, literature, and art. As part of the exploratory process, students will create photographs that relate to ideas of cultural and personal myth, and symbolic, metaphoric representations of those myths.

3 CREDITS

PHOTOGRAPHY

23-4777LDM Photographing History

This course is offered through the Columbia Arts/Florence Summer Program. Advanced level, undergraduate/graduate photography students will be offered an opportunity to explore contemporary life within a "medieval" urban environment and examine the contrariety between 15th and 21st century value systems. Issues of cultural memory, enlightenment philosophies, global consumerism, and institutionalized tourism will be incorporated into the curriculum and be the emphasis of our studies and production. Documentary, as well as fabricated narrative approaches, will be encouraged and explored during the month-long class.

1 CREDIT**23-4780 Special Topics I****1 CREDIT****23-4785 Special Topics II****1 CREDIT****23-4790 Special Topics III****1 CREDIT**

RADIO

BARBARA CALABRESE, CHAIRPERSON

The Radio Department offers a program that provides each student with a comprehensive overview of the art and business of radio broadcasting while developing in-depth knowledge and skills in on-air talent and show hosting, production, programming, and producing for commercial and public radio formats including HD and satellite radio, podcasting and Webcasting.

All of our full-time faculty work in the radio industry – some you will hear weekly on Chicago radio stations, while others provide consulting and meet regularly with general managers in marketing, sales, and promotions. Our adjunct faculty members are production directors, news reporters, anchors, music and talk show hosts, morning show producers, and sportscasters in both commercial and public radio.

Our philosophy is that succeeding in the radio industry demands more than raw talent. That talent needs to be nurtured. Students are encouraged to find their own creative route to success with the guidance that helps them determine what they really want, while gaining exposure to the whole range of opportunities in the world of radio. This is bolstered by a firm foundation in the day-to-day business of radio that gives them the knowledge – indeed, the confidence – to navigate the competitive landscape. We want our students to have experiences that will set them apart as leaders and innovators. Thus, our students learn contemporary broadcast formats in a structured studio setting, then are encouraged to put their stamp on it: they create their own show for the College radio station or write and produce an original radio skit or play and then hear it live on the air. Students may also devise an innovative sales plan prepared first in a classroom and then present it at a meeting in a Chicago radio station to members of the sales staff. All of these ambitious projects are completed with faculty and student support. This is the time to take a risk, to try something new. Many Radio students learn both the business and creative sides of radio – they take a sales internship one semester and work with a production director the next. We know that having exposure to many facets of radio will give them the edge in the job hunt. More than ever, radio is a dynamic industry that seeks creative minds with the ability to keep up with the changing technology and business practices in a highly competitive world.

Our program is built on the conviction that if you really want to do something, you can. Ours is a rigorous program, one that requires hours outside of class preparing and practicing, one that requires the kind of commitment and passion that makes getting up at 3:00 AM to host a morning show a joy – and not simply a job. And we believe broadcasting is a responsibility: ethics and civic engagement are vital parts of the curriculum. Our students write and produce public service announcements for local nonprofit organizations and each year host a College-wide fundraising drive for charity.

We offer small classes, one-on-one faculty advising, and a structured internship program that provides hands-on experiences working with Chicago public radio and commercial radio. Our student-managed radio station, WCRX 88.1 FM, has won numerous national awards in on-air talent, production, news, and public affairs and is streamed live on the Web at <http://www.wcrx.net>. Our collaboration with the University of Illinois at Chicago gives students experience in play-by-play sportscasting. Our students work with members of the National Audio Theatre Festivals who are active in writing and producing work that is aired on radio and published in audio books. And our students sit down with sales and promotions directors and apply classroom knowledge immediately.

You can hear our alumni every day on the radio in Chicago and throughout the country. They are music and talk show hosts, news directors, and sportscasters. Our alumni produce morning shows, direct marketing and promotions, and are managers in radio sales, now a multi-billion dollar industry. Many go on to work in related areas: television, public relations, and media management. Many go to graduate school.

Our goal is that all students have an opportunity to be the very best they can be, find and realize their dreams, and ultimately contribute to their community and the world.

Barbara Calabrese

Chairperson, Radio

RADIO

BACHELOR OF ARTS IN RADIO

The mission of the Radio program is to provide comprehensive training and education in the art and business of radio broadcasting. We want our graduates to do more than get entry-level jobs – we want them to have careers. The curriculum is designed around a core group of courses required for all Radio students. These courses provide skills and knowledge in the fundamentals of on-air broadcasting: voice and speech training, studio operations, production, and programming. Other required courses prepare students for the realities of the business side of radio and include ethics in broadcasting, marketing and promotion, and an overview of FCC rules and corporate business practices. This allows students to experience both the creative and business aspects of radio before pursuing specialty courses in sports, talk, music, news, or creative imaging and production.

Courses are sequenced to allow students to build skills each semester. Once the core courses are completed, students may choose from a wide variety of electives so they can pursue interest areas in depth. For example, once a student has learned basic digital production, voice training, and writing, he or she can choose advanced courses in talk radio, voice-over, radio theater, documentary, or radio station imaging, all of which require students to combine all the skills they have learned in previous courses. All Radio majors are required to complete at least one semester working in the College radio station, WCRX 88.1 FM, so they can apply skills and knowledge learned in the classroom. Students can be on the air as early as their sophomore year if they have mastered the ability and prerequisite courses. Students receive individual guidance from faculty while learning to be on-air music or talk show hosts, programmers, promotion managers, sportscasters, newscasters, or production directors. WCRX students have won numerous national awards during the past five years. WCRX also streams on the Web at wcrx.net, giving students the opportunity to have their programs heard all over the world. Our students regularly receive e-mails from listeners in all parts of the United States as well as in Europe and Japan.

Our internship program, one of the oldest and largest in the country, places approximately 60 students per year in commercial and public radio, as well as in production and voice-over companies. A full-time staff member provides individual advising to assess student interest and help secure an internship placement. Our most successful students have followed the recommended sequence of courses, taken two or more advanced courses, worked at WCRX, and completed at least one internship. These are the students who are working full time in radio in both creative and business positions.

The Radio Department offers a post-baccalaureate certificate of major.

RADIO

41-1100 Introduction to Radio

Introductory course deals with the language and concepts of the radio broadcasting industry. Students are introduced to an overview of radio broadcast history, station organization, past and present technologies, and terminology through the use of lectures, special guests, projects, films, quizzes, exams, and group exercises.

3 CREDITS

41-1107 Voice and Articulation

Students acquire pronunciation and grammar of oral Standard English that is necessary for broadcasting and oral communication in any professional environment. Students receive an individual evaluation of articulation and voice. Course stresses the concept of becoming "bi-dialectic," or learning and using Standard English in addition to your primary dialect. Classroom exercises focus on using Standard English when reading copy and engaging in improvisational conversation.

3 CREDITS

41-1114 Radio Studio Operations

Entry-level course provides an introduction to theory and practice in microphones and microphone use, field recording, and control board operation.

4 CREDITS

41-1121 Radio Broadcasting I

Course introduces radio broadcasting and station procedure. Course offers practical on-air experience in the main broadcasting functions and an examination of radio as a medium of mass communication.

4 CREDITS

41-1128 Radio Production I: Intro

Course uses lecture and hands-on projects to familiarize students with the basics of radio production. Students learn production techniques, including editing, splicing, mixing, dubbing, and sound effects. Students utilize analog audio equipment for in-class projects and studio time facilities for out-of-class assignments

4 CREDITS

41-1130J Audio Theatre Performance: Richard Durham

The course is an audio drama workshop taught over one week that is a performance class for audio drama. We will read and record several scripts but focus on one Durham script for production. We will analyze the script, rehearse, and record. The production will be post-produced by the Radio Department. We will be performing a Richard Durham script in honor of Black History Month.

1 CREDIT

41-1135 The Radio Producer

This course covers behind-the-scenes production techniques for producing any radio talk show or news program. Students will focus on how producers help create the sound of a news or talk program, understand FCC rules and regulations, utilize broadcast technologies, become skilled at developing story ideas, research topics, and recruit appropriate expert guests for interviews or sound bites. Students will be expected to fulfill production assignments, review case studies, and complete interviews.

3 CREDITS

41-1140J Satellite Radio and New Emerging Technologies

This course will serve as an overview of satellite radio, internet-only radio shows, podcasting, and other new and emerging broadcast technologies and delivery services that are currently impacting the broadcast world. The instructor will explore how the industry is rapidly expanding, shifting, and adjusting to these new approaches and how traditional radio continues to react with new programming initiatives and business models.

1 CREDIT

41-1142 News for the Music Format

Course is an introduction to basic principles of contemporary radio news writing. Students learn basic broadcast news writing style with an emphasis on headline writing style. Course also includes performing newscasts and headline stories for music formatted radio stations.

2 CREDITS

41-1142J Music Licensing

The course provides an overview of music licensing from both a legal and practical perspective. Music licensing is a broad, complex area with lots of legal pitfalls. Students will learn the process of "clearing" a song for use in radio and television advertisements, film and video projects, podcasting, internet, streaming, and music recording sessions. They will explore the differences between and various uses of mechanical, synchronization, and master use licenses. Since music licenses are essentially copyright licenses, those portions of copyright law that apply to music properties will be reviewed, as well as the business contexts in which they are relevant.

1 CREDIT

41-1145J Podcast Workshop

In this course students will develop, create, write, perform, and technically produce a podcast. This new communications medium is changing the face of radio broadcasting, allowing for new opportunities and new creative outlets, plus giving new voice to voices never heard. Students will discuss podcasting's relationship to broadcasting and produce our own podcasts. This course is relevant to radio majors and non-majors alike.

1 CREDIT

RADIO

41-1150J Great Voices of Radio

We will explore what makes great radio through listening and critiquing the many great voices of radio from its inception through its heyday to today. Voices will include national radio programs (Arthur Godfrey, Al Jolson), comedy teams (Abbott & Costello, Amos & Andy), news commentators (Walter Cronkite, Edward R. Morrow), local heroes of radio (Steve Dahl, Eric & Kathy), ethnic radio (Tom Joyner, Richard Durham), and much more.

1 CREDIT**41-1155J Writing and Acting for Audio**

This course explores twin techniques: dramatic writing specifically aimed at audio production and effective acting for the audio medium. Students will plot and write an original script, plus gain a facility for audio voice characterization by recording their performance of the script. In-class activities will include daily vocal and writing warm ups, reading audio scripts that exemplify fine writing, and listening to audio theatre productions that demonstrate fine acting. Students will explore the interdependency of audio writing and acting and objectively analyze their final production.

1 CREDIT**41-1160J Voiceover: The Agent's Perspective****1 CREDIT****41-1162J Introduction to Voice Acting for Animation**

This is an introductory course for students who have interest in what it means to be an animation voice talent. It will explore the acting skills, the vocal skills, the job requirements, the hands on techniques of voicing to picture, auditioning and a final examination of voicing our own Columbia College Chicago APS Studio finished animation character sheets and scripts.

1 CREDIT**41-1250 Radio Podcasting**

This course will serve as an overview of this burgeoning new internet and portable media force and show how radio, writing, and performance skills can impact the content of a podcast; how the technology is impacting the industry; and how the new portable media explosion is changing the way we manage time, entertainment, and information.

3 CREDITS**41-1300 The Club D.J.**

Course prepares students for a position as a personality in discos and nightclubs utilizing the talents of a live disc jockey. Course includes instruction in the use of portable equipment such as turntables, speakers, and microphones. Content covers production techniques inherent to this specialized field of audio entertainment. More advanced radio students should be able to use what is learned to secure full- or part-time employment before graduation from College and thereafter.

3 CREDITS**41-1307 Radio Sports Play-by-Play**

Students develop play-by-play techniques, analyze statistics, generate sources, and interview athletes. Course utilizes a combination of actual game videotape, on-location training at various sports venues, and classroom instruction.

3 CREDITS**41-1314 Rock & Soul on the Radio: Roots**

Course covers the progression of rock music from its roots in rhythm and blues and country music in the 1950s to current sounds and artists. Students study individual artists and the bands who created the music, trends and styles of music, the music's influence on modern culture, and the impact of current events on the music.

3 CREDITS**41-1321 Topics: Rock & Soul on the Radio: Contemporary**

This course will cover the progression of contemporary rock and soul music from its roots in rhythm and blues, country, folk music, and jazz from 1970 to the present. Students will study individual artists and musical groups who created the music, the trends, and the style of this performing art. This course will also cover music's influence on radio formats, modern culture, current events, and present technology.

3 CREDITS**41-1325J The Radio Narrative - Tell Your Story**

The Radio Narrative has become a major force in radio creativity mainly through the work of writers, storytellers, and memoir artists producing work for National Public Radio, Public Radio International, and other independent radio/audio venues. This course will focus on the craft of writing and producing effective radio narratives with emphasis on writing for the ear, sound usage, and basic sound and spoken word audio editing. Each student will produce a completed radio narrative, working from an already written piece (re-drafting it for broadcast writing) or writing an entirely new work. The course will progress as a workshop focusing on story development, writing, and basic radio/audio production.

1 CREDIT**41-2100 Radio Broadcasting II**

Course assists students in understanding the technical and aesthetic functions of radio broadcasting through concentrated programming productions. Development of individuality and a personal style of broadcasting are emphasized through integrated practice in the various broadcasting functions.

4 CREDITS**41-2105 The Radio Narrative****3 CREDITS**

RADIO

41-2105J The Radio Narrative - Tell Your Story

The Radio Narrative has become a major force in radio creativity mainly through the work of writers, storytellers, and memoir artists producing work for National Public Radio, Public Radio International, and other independent radio/audio venues. This course will focus on the craft of writing and producing effective radio narratives with emphasis on writing for the ear, sound usage, and basic sound and spoken word audio editing. Each student will produce a completed radio narrative, working from an already written piece (re-drafting it for broadcast writing) or writing an entirely new work. The course will progress as a workshop focusing on story development, writing, and basic radio/audio production.

1 CREDIT

41-2107 Writing for Radio

This introductory course will cover the style, format, and techniques for various forms of writing specific to the radio industry. Students will write and produce public service announcements, promos, commercials, editorials, and news and sports copy.

3 CREDITS

41-2112 Radio and American Life

3 CREDITS

41-2114 Ethics in Broadcasting

Course explores the ethical decisions and issues involved in the broadcast industry. Students analyze ethical theories and conduct through various case studies, videos, readings, lectures, and classroom discussion. The course introduces students to legal issues such as defamation, the use of anonymous sources, the privacy torts, and the media's role in first amendment theory.

3 CREDITS

41-2130J Audio Theatre Production: Richard Durham

This production-based workshop uses the Richard Durham script previously recorded in J-Term and brings it to complete broadcast-ready production status.

1 CREDIT

41-2200 Radio Sportscasting

Course covers the writing and delivery style of sports anchoring and reporting. Students learn how to cover various sports events and conduct sports interviews. Course work requires seeking information from various sources and gathering and disseminating sports news while utilizing news judgment.

3 CREDITS

41-2207 Radio Writing & Newscasting

Course introduces basic journalistic skills and familiarizes students with procedures necessary in constructing an on-air newscast from wire copy and other news sources. In addition to covering the news gathering and selection process, course focuses on broadcast-style newswriting and news anchoring. Students perform various news-style formats on the air during "All-News" radio days in which students write stories, screen tape, stack stories, and anchor newscasts.

3 CREDITS

41-2210 Voice and Articulation II

Course serves the serious student seeking improvement of oral communication skills. Study focuses on appropriate use of voice and articulation when reading news and commercial copy. Students improve language organization and formulation skills for ad-lib, summarizing, and storytelling in broadcast contexts.

3 CREDITS

41-2212J Producing NPR Features

Students will gain a full understanding of the NPR All Things Considered program format focusing on relevant content for producing a short feature.

1 CREDIT

41-2250J Radio in Crisis: Limbaugh & Imus & Stern - Oh No!

This course will discuss controversial "shock jocks" such as Don Imus, Howard Stern, Opie & Anthony, and Mancow and look at how their on-air antics approach broadcast indecency and has become more than a simple regulatory problem. It's important for radio management to have the necessary social, political, economic and legal framework to deal with these "on the edge" broadcast talents. We will focus on the Broadcast Decency Enforcement Act signed by President George W. Bush. The course will work as a crisis communications workshop with the view that FCC rules and regulation cannot be seen within a vacuum that ignores cultural realities. Each student will assume the role of a crisis manager for a "fictional" radio station and speak on behalf of the corporation during a crisis. The course will include the use of case studies, media spokespersons, and current FCC documents.

1 CREDIT

41-2300 Broadcast Law

Course concentrates on practical applications of broadcast law and examines various general principles that apply to the daily broadcast business. In addition to covering libel law and the Federal Communications Commission (FCC), course encompasses issues related to radio employment contracts, trademarks, copyrights, the First Amendment, obscenity, and indecency.

3 CREDITS

41-2307 Commercial Announcing

Course introduces elements of this highly competitive profession, including timing, voice-overs, industrial narration techniques, interpretation, and the degree of persuasion necessary for successful delivery of the sponsor's message.

4 CREDITS

41-2314 The Club DJ II

This advanced, talent-based course is for students who have completed the Club DJ course or who have experience as a club DJ. The course deals with the language, concepts, and skills needed for scratching and using the turntable as a musical instrument. Students will be introduced to an overview of the history, development, and organization of advanced technical skills.

3 CREDITS

RADIO

41-2321 Internet Radio

This course covers the basics of the Web as it pertains to over-the-air radio stations. It also will explore internet-only Webcasting and the use of the Web in promotions, sales, and business models. There will be an emphasis on innovation, and students will create experimental pages for the WCRX Web site. Students need not have advanced computing skills.

3 CREDITS**41-2328 Voice Over Copy Interpretation & Performance**

A performance-based course that introduces the student to the skills and techniques used in interpreting and presenting commercial and narrative copy for radio and television advertising as well as scripts used in corporate training and industrial narration. Students work in a studio classroom and receive individual critiques. Emphasis is placed on developing a style that works for each student. The course also includes some lecture presentations regarding the business of voice-overs and how to prepare a "demo" tape.

4 CREDITS**41-2370 Special Topics Radio: Talk Radio I**

This course is an introduction to the principles, styles, and techniques of radio talk shows including sports, issue-oriented, and interview style formats. The radio talk show is one of the most popular formats at commercial and public radio stations across the country, providing listeners with a compelling forum for debate and entertainment. Lectures and in-studio exercises teach skills such as interviewing, monologue, interaction with listeners, and personality development. Talk-radio professionals appear as guest speakers.

3 CREDITS**41-2404J Radio Production: The Sound of Science Fiction**

This course deals with the most dramatic and imaginative forum for the presentation of science fiction - audio drama. Taught by a former SCI-FI Channel producer, students will use programs recently produced by the SCI-FI Channel as examples for analysis then apply some of the techniques to their own production.

1 CREDIT**41-2407 Radio Production II: Intermediate**

Advanced-level course focuses on types of digital audio equipment currently used for radio production. Through lecture and hands-on application students learn about samplers, DAT, mini disc, DCC, hard disc recording and editing, CD-ROM, and digital signal processing. Students produce final projects using digital recording and editing techniques taught in class.

4 CREDITS**41-2500 International Radio: Social & Political Force**

This course examines the history and present-day experience of radio around the world. Special emphasis will be placed on the use of radio as a social and political force in developing nations. Various forms of non-commercial radio such as guerrilla stations in Central America, the Pacifica network and other community and educational stations in the United States, the BBC, pirate radio, National Public Radio, low-power FM, and government sponsored radio will be explored, as well as satellite and internet radio. Students will produce a final project in which they use radio to examine a subject of their choice.

3 CREDITS**41-2730 Radio Interviewing**

This course will explore the tools, techniques, and theories necessary for conducting professional radio interviews. Various styles and types of interviews will be covered, including news/public affairs, arts/entertainment, feature profiles, and sports. Course content will include topic/guest selection, research, pre-interviews, copywriting, and interviewing techniques. Students will practice skills during class and listen to and critique various interview styles and formats. Throughout the semester students will conduct live in-studio interviews. Selected interviews will be aired on the College radio station, WCRX 88.1FM.

3 CREDITS**41-3008 Covering the Presidential Election for Radio****2 CREDITS****41-3100 Radio Sales**

Course introduces basics and principles of broadcast. Students analyze local and national sales techniques, rate cards, and ratings in preparation for work in radio sales.

3 CREDITS**41-3107 Radio Marketing & Promotion**

Course explores establishing a station's identity and growth through market positioning, advertising, non-profit involvement, utilizing current technology, incorporating sales promotions, press and public relations, and understanding demographic and psychographic profiles.

3 CREDITS**41-3114 Radio Programming**

Course covers day-to-day radio programming issues for all radio formats including music, talk, news, and sports. Discussions focus on station imaging, management techniques, music and audience research, diversity issues, and use of computers for program scheduling.

3 CREDITS**41-3115J Music Radio Programming**

A complete look at utilizing the music scheduling software Selector, as well as Linker, to schedule the on-air elements of a radio station.

1 CREDIT

RADIO

41-3121 Radio Station Management

Course focuses on current media management issues facing the radio manager in the daily operations of the programming, sales, promotion, news, and engineering departments. Curriculum analyzes management theories and approaches in addition to covering topics such as the Telecommunications Act, labor and discrimination law, crisis management, Federal Communication Commission (FCC) rules, and contract and employment law. Through case studies and role playing exercises, students learn how to legally interview prospective employees, conduct performance evaluations, and terminate employees.

3 CREDITS

41-3128 Career Preparation: Radio

Course deals with elements that are important for a successful job search in radio broadcasting. Topics include internet employment search, writing informative business letters, preparing resumes and developing interpersonal communication skills. Students produce and record a professional quality audition tape suitable for submission to prospective employers or talent agents.

3 CREDITS

41-3207 WCRX Practicum: On-Air News/Sports

Intended for the advanced student, course requires a minimum of eight hours per week. Student news anchors are responsible for the gathering and dissemination of news/sports. Participants are responsible for four newscasts in morning and afternoon drive over the Columbia College radio station WCRX. Students participate in tape gathering process and perform radio interviews for actualities in a working newsroom environment.

1-6 CREDITS

41-3214 WCRX Practicum: Promotions

Entry-level college radio staff position requires a minimum of four hours per week. Students function behind the scenes assisting on-air staff in the production of news and sports programming for WCRX.

1-6 CREDITS

41-3221 Radio Feature & Doc Workshop

In this advanced radio workshop, students learn to produce sound-rich features or documentaries suitable for broadcast on commercial or non-commercial radio outlets. Students will learn to research, interview, write, edit, and use appropriate technical production techniques. Subject matter may include news/public affairs and sports/cultural topics. The class will also study exemplary radio features and documentaries as role models.

3 CREDITS

41-3225 Advanced Radio Station Marketing

This course will serve as an advanced marketing class for those who are going into radio with an eye toward management. It requires advanced media research, media buying knowledge, and writing and defending a complete marketing plan including an appropriate budget.

3 CREDITS

41-3300 WCRX Practicum

Course is intended for the advanced student and requires a minimum of eight hours per week. Student personalities host one or more on-air shows per week on WCRX. Formats vary from dance and hip hop to alternative rock and heavy metal. Students use advanced analog and digital equipment and have access to extensive show prep resources. Requires the permission of the instructor.

1-6 CREDITS

41-3317 Audio Theatre: Writing and Acting Workshop

Course involves writing, acting, and voice for audio theatre, focusing on the dramatic form. Class is workshop style with students completing individual and group projects.

4 CREDITS

41-3318 Producing Radio News

This course will explore the tools and techniques needed to gather, write, and produce professional radio news field reports in a variety of styles and contexts. Various types of radio field reports will be covered including spot news coverage, news conference coverage, and producing longer form National Public Radio-style pieces. Produced pieces could be aired on the College radio station, WCRX, 88.1 FM. The course will also include components in using radio news field recording equipment and basic production skills.

4 CREDITS

41-3321 Theater of the Mind

Students create their own program for radio using art and entertainment forms found in drama, narration, and comedy. Students may choose to perform published work or write their own and select among different forms such as drama, voice/sound design, storytelling, or comedy bits. Student work will be aired on WCRX-FM. Course content includes scriptwriting, sound effects, casting, rehearsing, directing, and editing for on-air use.

3 CREDITS

41-3323J Radio Drama: The First Hundred Years

This class explores the early history of entertainment media as seen through the audio dramas produced from the turn of the century to the present. It uncovers the fact that radio drama is actually audio drama, existing decades before commercial radio broadcasting. By studying the productions of the past, their techniques and similarities, we see that audio drama functions effectively in our rapidly evolving world of radio.

1 CREDIT

41-3400 WCRX Practicum: Production

Course is intended for the advanced student and requires a minimum of eight hours per week. Using advanced production studio facilities, students write, voice, and technically produce station promos, public service announcements, and other projects for airing on WCRX.

1-6 CREDITS

COURSE DESCRIPTIONS

RADIO

41-3414 Radio Production III: Advanced

Commercial radio stations employ creative directors who are responsible for creating and producing a station's "image." In this advanced digital production class, students will learn to write, direct, voice, edit, and mix professional imaging pieces.

4 CREDITS

41-3421 Radio Senior Portfolio

A workshop course for Senior Radio majors to develop a portfolio suitable for potential employers and to present at Manifest. Work can include talent, production, writing, sales, and/or marketing/promotions depending on concentration and career goals. Each student is assigned a faculty advisor who will guide development and completion of the portfolio. Portfolios will include artist/professional statements and a resume. Students will participate in interviews and reviews of their work by radio professionals and complete projects with the Portfolio Center.

1 CREDIT

41-3488 Internship: Radio

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees. Requires the permission of the instructor.

1-6 CREDITS

41-3498 Independent Project: Radio

An independent project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

41-3500 Radio Workshop: Public Service In Media

This service-learning course involves students in identifying significant community issues and how those issues are addressed by public service programming. Students create a public affairs campaign, including programming, promotions, and public service announcements for broadcast on the Columbia College Chicago radio station, WCRX. The class also covers critical Federal Communications Commission (FCC) rules and regulations.

3 CREDITS

41-3507 Broadcast Research

Course outlines application of basic marketing research techniques to radio situations. Course material covers conducting research from music testing to perceptual studies and evaluating research supplied by outside companies, including ratings services.

2 CREDITS

41-3514 WCRX Practicum: Management

Course is intended for the advanced student and requires a minimum of eight hours per week. WCRX Faculty Advisor appoints students to manage one of the station's following departments: programming, music, news, sports, community affairs, promotion, traffic, production, or sales. With assistance from the faculty advisor, student managers evaluate staff performance. Course stresses basic management skills and oral and written communication skills. Music and traffic managers use advanced computer software to generate station logs.

1-6 CREDITS

41-3520 Advanced Radio Sales Practicum

Students will explore advanced theoretical and practical principles of broadcast sales methodology in a small group classroom discussion setting, supported by practical experience conducted in professional radio sales departments. This intensive instructional milieu will give students the opportunity to build on the conceptual foundations that they gained in the Radio Sales class. Students will be required to engage in extensive study of sales methods and market data resources in libraries and on the internet.

3 CREDITS

41-3528 WCRX Practicum: Webcasting

Ambitious involvement in the development and maintenance of the WCRX Radio Web site. Students will be responsible for updating playlists, station events, Jock profiles, news, sports scores, and public service announcements. The practicum will also include experimental initiatives, community outreach, and interdepartmental projects.

SCIENCE AND MATHEMATICS

CONSTANTIN RASINARIU, CHAIRPERSON

The Science and Mathematics Department provides the opportunity for Columbia students to learn fundamental scientific and mathematical concepts in an atmosphere that cultivates intellectual curiosity, creative and artistic exploration, independent thinking, and ethical global citizenship.

The department offers a wide array of courses in biology, chemistry, earth sciences, ecology, nutrition and health, interdisciplinary sciences, physics, and mathematics. There is a course for each type of learner. The art-oriented student can use his/her creative artistic skills by working on projects where the unique combination of art and science or mathematics is nurtured and appreciated. The more adventurous student can study advanced mathematics, microbiology, or fundamentals of quantum physics, to name only a few of our challenging classes. In addition, students benefit from using the state-of-the-art science and math computer center, which is dedicated to image and sound processing with application to science visualization and mathematical modeling.

The department offers a minor in Environmental Science that gives students a basic understanding of environmental issues from a scientific, legal, social, and political context. As ecological consciousness increasingly becomes an issue, Columbia College Chicago students will be able to capitalize on growing employment opportunities, such as managing environmental organizations, creating advertising campaigns for "green" products, or producing documentaries that explore these issues.

Our faculty members are active professionals in the fields they are teaching. Many have artistic backgrounds in addition to advanced degrees in science and mathematics. These professors, through insightful teaching and careful guidance, help students develop meaningful and lasting connections with science and mathematics, while providing invaluable skills for living more interesting, productive, and well-rounded lives.

Constantin Rasinariu, Ph.D.

Chairperson, Science and Mathematics

SCIENCE AND MATHEMATICS

Minor in Environmental Science

Environmental science is an interdisciplinary science that uses concepts and information from the natural sciences – ecology, biology, chemistry, and geology – and also from the social sciences – economics, politics, and ethics – to help us understand how the earth works; how we are affecting the earth's life-support systems (environment) for us and other forms of life; and how to deal with the environmental problems we face.

Thus, the goal of the minor is to have all students complete a core course in Environmental Science, which incorporates each of these disciplines. Then, the student will be able to choose the discipline within the Environmental Studies program he or she wishes to pursue in greater detail, with core courses in biology, chemistry, and geology, and more specialized courses later on. Finally, each student will complete an independent study project depending upon his or her special interests, which can be arranged through numerous professional contacts of the faculty.

Minor in Mathematics

Mathematics involves both purely abstract concepts as well as practical topics with applications to a variety of fields, including the natural sciences, the social sciences, computer science, and technology. Mathematics helps us to understand the world by providing a coherent and efficient language in which real phenomena can be described and modeled, and it provides powerful tools that we can use to help implement our ideas.

The goal of the mathematics minor is to introduce students to some of the many topics used in mathematics, with an emphasis on applications. All students will complete a three-semester sequence in calculus. Then, based on his or her particular interests, the student will select additional courses from the more advanced topics.

SCIENCE AND MATHEMATICS

56-1110 Biology: The Living World

This course is an introduction to the study of life, at the molecular, cellular, and whole organism levels. It surveys cell structure and function, the principles of genetics, and the diversity of living organisms, including how they grow, how they evolve and adapt, and how they interact with each other and with their environment. Through observation, experimentation, and interpretation of the living world, students develop an understanding of the biological functions that support life. The biological world is examined with particular attention to issues of greater contemporary relevance and impact.

4 CREDITS**56-1115 Biology of Human Reproduction**

The course examines the biological aspects of sexuality from a structural, functional, and evolutionary standpoint. Topics may include anatomy and physiology of the reproductive organs, human sexual response, reproductive hormones, birth control and infertility, pregnancy and birth, sexual disorders and sexually transmitted diseases, human inheritance and genetic counseling, evolution of human sexual behavior, and other related issues from a biological perspective.

3 CREDITS**56-1117 The Biology of AIDS: Life of a Virus**

The course examines the basic biology of HIV and is designed to provide an understanding of the pathophysiology of HIV/AIDS and its impact on the immune system. Topics will include cell biology, basic genetics, the immune system, virology, and epidemiology and their connection to the development of anti-retroviral drugs and vaccines, testing for and diagnosis of HIV infection, and an understanding of the virus life cycle. HIV/AIDS awareness and prevention via artistic expressions will also be examined.

3 CREDITS**56-1120 Botany: Plants and Society**

This course introduces students to plant life and the impact of plants on society including their use as a major food source, as medicine, and in the industrial and recreational world. As an introductory level botany course, topics also include structure, function, growth processes, reproduction, ecology, genetics, and resources derived from the plant world. The course also examines the impact of plant life on society using examples from major agriculture crops such as coffee and chocolate. Students will investigate live specimens of plants with a strong hands-on laboratory component.

3 CREDITS**56-1121 Introduction to Horticulture: Applied Plant Sciences**

This laboratory course will be taught at the Garfield Park Conservatory and will address the science and art of cultivating fruits, vegetables, and ornamental plants; the functional uses of plants: aesthetics, food, industry, recreation; and growing and using horticultural plants and consumer and environmental issues related to horticulture in daily living.

3 CREDITS**56-1125 General Zoology**

This class examines the diversity of the animal kingdom, focusing on the major groups of invertebrates and vertebrates. We will study these animals in an evolutionary context, emphasizing ecology, life history, and morphology. The lab component will include dissections to examine physical differences across the major phyla. It is recommended that students have a strong background of biology in high school or a previous biology course in college (e.g. Biology the Living World, Animal Physiology, Human Physiology, or Marine Biology).

4 CREDITS**56-1150 Microbiology: Unseen Life**

The course examines life at the microscopic level and is designed to provide an understanding of microbiology and its connectedness to the environment, medicine, agriculture, and industry. Topics will include exploration of the world of bacteria, viruses, and fungi; the use of microbes in genetic engineering, food preservation, and safety; the role of microbes in biotechnology, industry, and agriculture; antibiotic resistance; viral and bacterial diseases of humans; and the use of microbes or microbial products in bioterrorism.

4 CREDITS**56-1170 Human Anatomy and Physiology**

This course examines the basic biological concepts of structure and function of the human body. Body systems, such as the cardiovascular, respiratory, nervous, digestive, muscular, skeletal and reproductive will be surveyed. Special topics may include the disease processes that affect the human body, such as cancers and AIDS.

3 CREDITS**56-1181 Animal Physiology**

This course explores the structure and function of mammals with special emphasis on companion and zoo animals. Students gain knowledge on the diversity of structure and function of domesticated and economically important animals as well as their similarities—at the microscopic as well as macroscopic level. Topics on heredity, genetics and reproduction, evolution and ecology, and conservation, using mammals as animal models, will be discussed. The course includes hands-on laboratory work, field trips, and projects that incorporate students' interests and majors and cultural backgrounds with course material.

3 CREDITS**56-1182 Biology of the Human Immune System: Health and Disease**

What causes illness and maintains health? How does the immune system guard against disease? These and other important topics of health are discussed. The effects of diet, stress, and drugs are debated, with discussions of AIDS, genetics, cancer, and other related current topics. Students learn to make sound decisions regarding their bodies. Students complete projects integrating their major field of study with topics in health and illness. Laboratory work is a required component of the course.

3 CREDITS

56-1184 The Brave New World of Medicine

Are you curious about emerging medical advances and those just on the horizon? Following a brief biology introduction, this class examines the cutting-edge science of such topics as stem cells, cloning, assisted reproduction, new vaccine development, gene therapy, and other emerging medical topics. The course will also explore the scientific limits and societal implications of these advances. A hands-on laboratory accompanies this class and students draw on their talents, backgrounds and majors to create a final project.

3 CREDITS**56-1185 Marine Biology**

This class examines the diversity of marine organisms from the smallest worms to predatory sharks to the largest whales, from the deepest trench to the shore. Students will explore the special adaptations that allow organisms to thrive and create the complex web of ocean life. This class contains a lab component; field trips to the Shedd Aquarium; and a final project that incorporates the students' interests, majors, and cultural backgrounds with course material.

3 CREDITS**56-1210 Liberal Arts Chemistry**

This introductory chemistry course includes the exploration of the high prevalence of chemical occurrences in the world. Topics such as chemical terminology, atomic structure, bonding, reactions, acids and bases, oxidation and reduction, and nuclear chemistry are considered. Materials from organic chemistry, biochemistry, and polymer chemistry are integrated into discussions and lab activities to demonstrate practical application of everyday substances.

4 CREDITS**56-1211 Scientific Investigation**

Course provides an introduction to the basic principles and uses of forensic science. The basic applications of the biological, physical, chemical, medical, and behavioral sciences currently practiced and limitations of the modern crime laboratory are presented.

3 CREDITS**56-1215 Concepts of Biochemistry**

Includes basic chemical and biochemical principles and an insight on the latest breakthroughs in the field. Topics may include functioning of metabolism, cell signaling, hemoglobin abnormalities, DNA and ancestry, cloning, etc. Specially designed laboratory experiments help the student to discover the hidden side of life. The student will be able to make connections between bio-molecules and functioning of living organisms, disease, forensic tests, environmental issues, and biotechnology.

4 CREDITS**56-1220 Chemistry and Art: Textiles and Dyes**

Course focuses on natural and synthetic textiles, their chemistry, properties, and applications. Paper and dye chemistry is extensively covered. Dye synthesis and interaction of fibers with vat, reactive, acidic, basic, azoic, and mordant dyes are also investigated. Special emphasis is placed on the extraction of natural dyes from plants.

3 CREDITS**56-1224 Chemistry of Art and Color**

Course deals with atoms and molecules and how they create color or light and reflect and absorb light (dyes and pigments). Topics include additive and subtractive color mixing; interference, or iridescence, which is demonstrated through niobium anodizing; history and chemistry of pigments; and various paint media, including encaustic (or wax), egg tempura, linseed oil, gouache (or gum Arabic), fresco, calcium compounds, and oriental lacquers. The chemical reactions that set these paints are discussed.

4 CREDITS**56-1226 Chemistry of Photography**

Chemical processes behind all major photographic methods are explored in this course. These processes include: daguerreotypes, black-and-white, color, non-silver, image making using alternative materials such as gum dichromate, holography, and xerography. Science of additive and subtractive color mixing is also explored. Laboratory experimentation constitutes significant part of course.

3 CREDITS**56-1240 Material Science Technology**

This laboratory course provides practical knowledge of the ever expanding use and development of materials in today's world. Material Science Technology is a multidisciplinary approach to science and technology that teaches students to better understand the properties and uses of materials. It combines scientific theories, practical applications and technology, and actual hands-on experiences to prepare students to work in a technologically rich environment.

4 CREDITS**56-1280 Crime Lab Chemistry: Solving Crime Through Analytical Chemistry**

A multi-disciplinary approach to the contemporary issues of science and the law provides the student with the general knowledge and ability to understand applications of science in society. Students study basic principles of scientific investigation and the application of sciences to evidence and law. A significant part of the course includes hands-on laboratories; evaluation of DNA evidence; and projects where students incorporate their interests and majors with what they learned in the course.

3 CREDITS**56-1310 Geology: Earth as a Planet**

This course examines the basic scientific principles governing Earth and its operation. Through numerous hands-on activities, students study earth materials and how they form, surface processes and how they shape the land, and internal processes

SCIENCE AND MATHEMATICS

and how they lead to earthquakes, volcanic activity, and even movement of whole continents. Topics also include geologic time, the history of Earth and life on it, climate and climate change, and the impact of human activities on Earth.

4 CREDITS

56-1312 Global Change: Earth and Life in the Past, Present & Future

This course examines the idea of global environmental change and the mechanisms by which global change occurs. We will use an approach combining Earth history with modern Earth processes (Earth systems) to understand changes in the physical environment like plate movement and climate change, and changes in the biological environment like evolution and extinction. Finally, we will analyze some of the relationships between physical and biological changes on Earth (physical mechanisms for extinction, biological inputs to climate change, and others).

3 CREDITS

56-1320 Natural Disasters

Both geologic and climatic natural disasters are explored in this course. Central focus is on causes and effects of disasters, particularly on the results of human attempts to prepare for these disasters. Topics include meteorite impacts, volcanoes, earthquakes, landslides, floods, and the effects of floods on human and animal life.

3 CREDITS

56-1330 Meteorology

This course provides an introduction to the dynamics of the atmosphere and the methods of forecasting weather. Topics include theories of Earth's climate, effects of pollution on the weather, applications to marine and aviation agencies, and careers in meteorology. Activities include graphing, weather forecasting, and maintenance of a weather log.

3 CREDITS

56-1350 Vertebrate Paleontology

Vertebrates have been around for more than 500 million years and are one of the most successful groups of organisms inhabiting the Earth today. This course explores the fossil evidence for the evolution and diversification of vertebrates, including fishes, crocodiles, dinosaurs, birds, and mammals. How vertebrate evolution is conveyed in scientific and popular literature, the arts, and museum exhibits will be examined in the context of the science and methods behind how fossils are discovered, collected, analyzed, reported, and displayed.

3 CREDITS

56-1380 Dinosaurs and More: Geology Explored

Students investigate the geologic processes that have shaped the environment on Earth over the past 4.5 billion years. The course explores the theory of plate tectonics and follows the development of common fossil forms and prehistoric life with a special focus on dinosaurs. Laboratory experience includes mineral/rock identification, analysis of fossils, and interpretation of geologic maps. One class will meet at the Field Museum.

3 CREDITS

56-1420 Animal Behavior

This course explores the ways in which animals survive, adapt, and respond to changes in their environment. Basic topics covered include animal learning, mechanisms of behavior, foraging, defense against predation, aggression, sensory systems, communication, mating systems, and parental care behavior. Examples from the animal kingdom will be incorporated, including consideration of the roles animals play in the daily lives of humans, and the discovery and meaning of specific animal behaviors.

3 CREDITS

56-1510 Nutrition

Course provides an overview of the basic nutrients required by the body for health and life. The role of nutrition in various phases of the life cycle and the psychological and sociological implications of food are discussed. Emphasis is placed on dispelling common nutrition myths and on questioning nutrition information presented in the media.

3 CREDITS

56-1515 Personal Wellness

This science course focuses on a holistic approach to health management. You will learn to assess your current wellness status and how to make improvements where necessary. Topics include exercise science, nutrition, self-esteem, mental health, stress management, relationships, effective communications, violence, sexuality, chronic diseases, and addictions. Some classes require mild to moderate movement.

3 CREDITS

56-1610 History of Science

When science is examined through the lens of history, we can better understand its methodology as well as the social forces that shape its advancement and impact on society. By examining not only the contributions but also the lives of people like Copernicus, Galileo, Newton, Faraday, Darwin, and Einstein we discover a human element to science that is so often ignored. This historical approach enables us to discover the dynamic interaction between science and other disciplines such as religion, technology, art and humanities, war, and politics.

3 CREDITS

56-1615 Science, Sensation & Perception

Course studies sensation and perception entering the body through sight, hearing, taste, touch, and smell. Course examines the senses as they relate to biology, chemistry, physics, and psychology. Other senses dealing with coordination and balance will be studied also.

3 CREDITS

56-1621 Science, Technology and Society

Course provides an introduction to current events in science and technology and their effects on everyday life. Topics include environmental pollution, benefits of space exploration, superconductivity, and technical education in various nations. Students are required to complete individual projects such as videotapes, slides, or practical demonstration.

3 CREDITS

SCIENCE AND MATHEMATICS

56-1624 Science Film Seminar

Scientific methodology, concepts, and applications are presented and discussed using the film/video medium. Topics include astronomy, biology, chemistry, genetics, medicine, energy resources, preservation, and unexplained scientific phenomena.

1 CREDIT

56-1630 Energy & the Environment

This course deals with the fundamentals of the science of energy and its applications. What is energy, how many different types are there, how do we measure it, and what are the science laws that govern it? The course will also discuss the different types of commercially produced energy and the advantages and disadvantages of each type. A particular focus will be given to the impact of energy policies on global climate change. The course includes a class debate and a field trip, and requires the completion of a final project with an energy theme.

3 CREDITS

56-1680 Frontiers of Science

Have you ever wondered about the relationship between science and sport? This area and other emerging fields of science are studied to enable you to gain an understanding of contemporary scientific discoveries that cross the disciplines of biology, chemistry, astronomy, and physics and how these discoveries impact society. This course includes a strong laboratory component and topics are discussed to enhance scientific literacy and promote appreciation and understanding of how various disciplines of science relate to each other.

3 CREDITS

56-1681 Science and Technology in the Arts

Students explore technologies that are used in the production of artistic performances and the scientific principles behind them. These technological systems include audio, lighting, and mechanical (robotics) control. Students investigate the properties of sound and light through a series of hands-on experiments and design scale model systems such as a public address system, lighting, and computerized stage controls. Students gain experience on the potential application of technological resources to improve their own creative production.

3 CREDITS

56-1690 Introduction to Nanotechnology

Nanotechnology is a field of applied science where matter is controlled on an atomic and molecular scale. In this multidisciplinary course, we will examine the basic science behind nanotechnology and how it has infused itself into areas of food safety, agriculture, homeland security, medicine and healthcare, the environment, energy supply and consumer goods. Discussion of the possible risks of nanotechnology will also occur. An extensive series of hands-on laboratory activities is a central part of the course.

3 CREDITS

56-1710 Basic Math Skills

Basic Math Skills is designed for college students who have a weak background in mathematics and who may exhibit math anxiety. The course concentrates on operations involving fractions, decimals, and percents. Measurement, geometry, statistics, and the principles of algebra are also introduced. The class focuses on student participation, collaborative learning, and activities that develop students' problem solving and critical thinking skills. (Basic Math Skills does not satisfy the College's mathematics requirement.)

3 CREDITS

56-1720 College Mathematics

Course covers essential mathematical skills expected at the college level. These skills are presented in an integrated way, with emphasis on applications of math. Topics include algebra, geometry, statistics, and trigonometry. Students solve problems, improve understanding of concepts, and interpret statistics and graphs. Effort is made to incorporate mathematical applications reflecting students' majors.

3 CREDITS

56-1721 Mathematical Ideas

This is an online mathematics course intended for liberal arts students at the college level. Mathematical Ideas is divided into historical perspectives, algebraic systems, and applied consumer mathematics. Topics include numerations, finite mathematics, algebra of real numbers, linear-quadratic-exponential functions, geometry, and consumer mathematics. Note: THE ONLINE MATERIALS FOR THIS COURSE ONLY WORK WITH MS/WINDOWS-BASED SYSTEMS. MAC USERS WITHOUT ACCESS TO A MS/WINDOWS-BASED SYSTEM ARE NOT ADVISED TO TAKE THIS COURSE.

3 CREDITS

56-1722 Introduction to Statistical Methods

Course presents the foundation of statistics using a case study approach. Model cases are examined where statistics were both used and misused. Special emphasis will be placed on concepts commonly used in Marketing Communication and Management classes from a statistical standpoint. Statistics are used to demonstrate cause and effect of physical phenomena. Topics include sampling, statistical models, probability and chance theory, graph analysis, correlation, central tendencies, regression, hypothesis testing, and dispersion.

3 CREDITS

56-1724 Geometry in the Arts

Course presents basic geometric concepts such as the Pythagorean theorem, properties and measurements of points, lines, angles, plane figures, and classic solids. In-class activities include the integration of small group work and individual research projects. Effort will be made to apply geometrical concepts to students' major areas of study.

3 CREDITS

COURSE DESCRIPTIONS

SCIENCE AND MATHEMATICS

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56-1725 Math in Art and Nature

This course shows the relationship between mathematics and art in nature, for example, the shape of a butterfly and the spiral on a pineapple. Using a compass and a straightedge, students learn geometric concepts in order to do basic Euclidean constructions as well as golden rectangle, baravelle spiral, and the lute of Pythagoras constructions.

3 CREDITS

56-1726 Math for Marketing and Management

Course provides specific applications of mathematics for Marketing and Management majors. Emphasis is placed on solving problems in the areas of interest, discount negotiable instruments, payroll, buying and selling, checking accounts, and other business related applications.

3 CREDITS

56-1728 Quantitative Literacy

Quantitative Literacy surveys the ways that mathematics is used in the real world. As our society grows more technologically complex, the ability to interpret and analyze quantitative information has become an increasingly essential skill for citizenship. The goal of this course is to develop the reasoning capacity, critical thinking skills, and statistical literacy needed to make sense of issues that routinely appear in the media. Essential topics in consumer mathematics will also be covered.

3 CREDITS

56-1810 Physics for Filmmakers

Course explores selected topics from the world of physics. Emphasis is on the study of vibrations, waves, sound and light, and the fundamentals of electricity. Course includes weekly classroom demonstrations and experiments. Final topics include an introduction to the aspects of modern physics, such as relativity, quantum theory, and cosmology.

3 CREDITS

56-1817 Lasers and Holography

Course covers the basics of holography, including technical and aesthetic history; photochemical procedures; uses of lasers; and procedures for setting up fundamental holograms, or single- and double-beam transmission and reflection. Students are required to generate their own holograms.

3 CREDITS

56-1820 Science of Electronics

Course provides an introduction to electronics. Students acquire knowledge in the fundamentals of electric circuit theory. Course teaches the operation and use of electronic components and instruments such as multimeters and oscilloscopes. Regular laboratories provide opportunities for hands-on activities. During the final weeks of the course students construct an electronic project.

4 CREDITS

56-1830 Astronomy: The Solar System

This is the first part of a two-semester astronomy course. It includes investigation of the Earth's motions and how they affect the appearance of the day and night sky; the major planets, their moons, and other bodies of the solar system; and the current theories of the origin and fate of the solar system.

3 CREDITS

56-1831 Astronomy: Stars and Galaxies

This is the second part of a two-semester astronomy course. It includes the study of the birth and death of stars; a survey of larger structures of the universe, such as galaxies, clusters, and super clusters; the evolution of the universe from the Big Bang to the present; and possible future fate.

3 CREDITS

56-1833 Space Exploration

Course explores present and future methods of space exploration. It covers the basic science, instruments, technology, dangers, benefits, costs, and the political and human drama of space exploration. Discussion topics include space stations, moon colonies, quasars, black holes, the search for extraterrestrial intelligence, and the origins and ultimate end of our universe.

3 CREDITS

56-1837 The Origin and Fate of the Universe

The course examines what the universe is made of, how and when it began, and how it is changing. Class offers information about the different methods scientists use in the ongoing research of the Big Bang model and the mysteries of black holes, quasars, dark matter, and dark energy. Students are required to create an art project that relates to any aspect of the course.

3 CREDITS

56-1840 Einstein: His Science and his Humanity

Course examines the basic concepts of Einstein's science, humanity, and philosophy and his views on religion, politics, and the arms race. Course studies his theories, which inspired the invention of such modern technology as lasers, nuclear energy, photoelectricity, and concepts such as curved space. Course provides students with a better understanding of the universe.

3 CREDITS

56-1850 Quantum Physics for Artists

This course is designed for non-scientists (with little or no background in physics and mathematics) with emphasis on the paradoxes and beauty of quantum physics. Students will learn basic ideas about quantum duality, wave functions, uncertainty principle, teleportation, theory of relativity, elementary particles, and cosmology.

3 CREDITS

56-1881 Physics of Musical Instruments

Students study the physics of common musical instruments and discover the mathematical foundation of musical scales. This course explores mechanical oscillation, wave motion, the concept of pitch, and the harmonic series. Students investigate the complex timbre of musical instruments through hands-on

COURSE DESCRIPTIONS

SCIENCE AND MATHEMATICS

laboratory experiments using waves and spectrum analysis, and develop scales with sound generation software. For a final project, students construct functional musical instruments and perform an original music composition.

3 CREDITS

56-2100 Epidemics: History of Disease and Response

This course examines well-known epidemics. Classes of pathogens, modes of transmission, pathology of illness, and the immune response are investigated. Each epidemic is discussed through the lens of the public health response and the impact of concurrent scientific breakthroughs. This class considers the nature and challenges of contemporary global diseases and the responses of the public health, medical, and philanthropic communities. The course assesses how colonialism and globalization help spread disease and the co-evolution of infectious agents and humans. It is recommended that students have a strong background of biology from high school or have taken a previous biology course in college (e.g. Biology the Living World, Microbiology, Brave New World of Medicine).

3 CREDITS

56-2130 Genetics

Course is a survey of the basic fundamentals of genetics and their application to contemporary issues. Major topics include DNA structure and replication, the chromosomal basis of inheritance, protein synthesis, and genetic engineering. Special topics may include human development, cloning, stem cell research, DNA fingerprinting, genetic basis of disease, agricultural crop breeding, reproductive technologies, and the conservation of genetic diversity in nature.

3 CREDITS

56-2134 Human Evolution

This course is a survey of the biological theory of evolution, as related to the human species. Major topics include basic genetics, general biological evolution, comparative anatomy, and primate and hominid evolution. Special topics may include an examination of the evolution of human traits such as language, art, agriculture, and war, and the role of humans in the extinction of other species.

3 CREDITS

56-2210 The Carbon Connection: Organic Molecules

This course examines the chemistry of the ubiquitous carbon atom. Molecules formed from carbon and other elements are investigated. Special emphasis will be placed on organic molecules commonly used in everyday life, such as alcohols. The course considers families of carbon compounds, functional groups, synthesis, structural investigation, reactivity, and the recycling of polymers and their impact on the environment.

4 CREDITS

56-2220 Analytical Chemistry

Analytical Chemistry is best categorized as a compilation of chemistry and instrumental methods of analysis. In this course, we will examine a combination of lecture topics and hands-on laboratory activities, including: sampling; conservation of matter; titrations; visible and ultraviolet/visible spectroscopy; analysis of metals in food; varied separation and purification methods and chromatography, including, but not limited to gas chromatography and mass spectrometry. Special emphasis will be placed on the relationship of common, everyday items to the concepts noted above.

4 CREDITS

56-2310 Oceanography and the Marine Environment

This introductory course explores the oceans of the world, the living organisms of the ocean, and the vast mineral wealth of the ocean floor. New discoveries in the ocean sciences are discussed. The dynamic, growing field of oceanography and the physical, chemical, and biological aspects of oceans are investigated.

3 CREDITS

56-2312 Geology of the Solar System

Course examines the geology and geologic history of the planets, moons, asteroids, and other bodies that inhabit the solar system. The study of other objects in space is based upon an understanding of Earth and comparison of other planets to Earth and to each other. Course features frequent hands-on activities to understand basic planetary processes and extensive use of Internet resources to access new data and interpretations from planetary exploration.

3 CREDITS

56-2450 Introduction to Ecology

This course introduces basic principles of ecology- the study of relationships among living organisms, their environment and each other. We examine ecological concepts applied to individuals, populations and communities of both plants and animals. Topics include plant and animal adaptations to the environment, the role environmental factors in the distribution and abundance of organisms, the dynamics of population growth, species interactions including competition and predation, the structure of ecological communities, and the application of ecology to problems in conservation.

3 CREDITS

56-2610 Environmental Science

This course explores the multidisciplinary science of the environment. We focus on contemporary issues such as air and water pollution, global climate change, ozone depletion, acid rain, hazardous and solid waste, alternative energy resources, soils, deforestation, overfishing, biodiversity, and endangered species, and their ecological, economical, and human health impacts. An extensive, hands-on laboratory is a core part of the course. Students develop a final creative project incorporating the skills of their major.

3 CREDITS

SCIENCE AND MATHEMATICS

56-2611 Space, Time and the Arts

The objective of this seminar is to develop a common language that can interface art and science. The science of space and time will provide the window through which we will analyze the arts. The course will focus on a couple of works from each discipline (Dance, Music, and Film and Video) that illustrate an extraordinary use by an artist of either space or time. Through studying the artwork, students will gain an appreciation not only of the imaginative and compositional expression of space or time in each art form, but also a sense of the connections between the art disciplines.

3 CREDITS**56-2686 Biomechanics: The Biology and Physics of Sports**

From a Cirque du Soleil contortionist to an administrative assistant typing dictation, we are always moving. This course investigates human movement in air and water using sports, performing arts, and animation as examples. We explore the physiology of the body's interaction with its environment and integrate biology and physics to describe, define, and understand movement. The hands-on laboratory explores visualization and quantification of movement and includes a final project incorporating each student's interests, majors, and cultural backgrounds with course material.

3 CREDITS**56-2710 College Algebra**

This course examines linear and quadratic equations, word problems, polynomials, graphing and straight lines, systems of equations, rational expressions, radicals, and quadratic equations. Relevance to everyday mathematical usage is emphasized.

3 CREDITS**56-2713 College Algebra & Trigonometry**

Course builds on the computational, problem solving, and graphing skills learned in college algebra. Key trigonometric concepts relevant to the arts and communication fields are introduced. Course provides the preparation required for calculus and some advanced computer graphics courses. Computer-aided instruction is included.

3 CREDITS**56-2721 Calculus II**

This course includes application of the derivative, the integral, differential equations, and the functions of two variables. Students discover the historical and logical developments of calculus. Applications in management as well as in the social, behavioral, medical, physical, and natural sciences are emphasized.

4 CREDITS**56-2730 Numerical and Mathematical Modeling**

Numerical Analysis and Mathematical Modeling covers numerical methods and computer programming to investigate questions in biological, chemical, physical, mathematical, and artistic fields. These methods include linear algebraic systems, sparse matrices, linear and nonlinear ordinary differential equations, finite differences, finite elements, Fourier analysis, and partial differential equations.

4 CREDITS**56-2810 Image Optics**

Course explores geometrical and physical optics for photographers and cinematographers. Topics include reflection and refraction of light, virtual and real optics, the eye and perception, and demonstrations of optical systems and various scopes. Students must be competent in high school algebra and geometry.

3 CREDITS**56-2820 The Science of Acoustics I**

Course introduces the physics of sound and considers how it is perceived by the ear. The concepts and applications of acoustics include sound wave theory, sound in music and musical instruments, recognition of musical sound qualities, auditorium acoustics, and electronic reproduction of sound.

3 CREDITS**56-2850 Physics for Game Developers**

This is a laboratory based science course that examines topics in physics that are relevant for game developers. Examples include the study of motion in one, two, or three dimensions; collisions between objects; rotation of massive objects; and explosions. Other topics include the study of motion under the influence of various forces such as gravity, friction, and propulsion forces. Laboratory activities complement the course and include experiments designed to illustrate and exemplify the main topics presented as theory.

3 CREDITS**56-3198 Independent Project: Science & Math****1-6 CREDITS****56-3199 Internship: Science and Mathematics**

Internships provide advanced students with the opportunity to gain work experience in a professional science and/or mathematics-related area, while receiving academic credit toward their degree.

3-6 CREDITS**56-3730 Numerical and Mathematical Modeling**

Numerical Analysis and Mathematical Modeling covers numerical methods and computer programming to investigate questions in biological, chemical, physical, mathematical, and artistic fields. These methods include linear algebraic systems, sparse matrices, linear and nonlinear ordinary differential equations, finite differences, finite elements, Fourier analysis, and partial differential equations.

4 CREDITS

SCIENCE AND MATHEMATICS

56-3740 Linear Algebra

Course deals with concepts in linear algebra applied to computer graphics and physical phenomena. Topics include matrix operation and transformation, vector space, LU decomposition, and Gauss Sidel iterations. Students will be able to translate physical problems into a set of mathematical equations that can be solved using techniques in linear algebra. Computer knowledge is required for the course.

4 CREDITS**56-3950 Undergraduate Research Mentorship**

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 CREDITS

TELEVISION

MICHAEL NIEDERMAN, CHAIRPERSON

FOR PREREQUISITES, SEE COLUM.EDU

Television matters, now more than ever. It tells us diverse, dynamic, and profound stories about every aspect of our lives. It speaks to us intimately as individuals and unites us beyond our communities. In Columbia College Chicago's Television Department, we teach students how to tell stories and create memorable television, preparing them for a career in the industry.

Students begin making television in their first semester, within a context that carefully balances a broad foundation of creative, critical, and technical skills. We offer concentrations in four areas, with classes providing the deeper understanding and skills required to succeed in writing, producing, directing, post-production and effects, internet, and mobile media. We challenge students to develop a personal vision while working within the team environment of television. Our students make sketch and situation comedies; single and multi-camera drama; documentaries; talk shows; and cooking, news, and general entertainment programs. We are also looking to the future as we create multi-platform media: television that extends to the Web, mobile devices, and beyond. Our students run their own TV station, and their work is broadcast regularly in Chicago and distributed through iTunes, YouTube, and other online ventures. We teach several television courses at Columbia's Semester in L.A. program in Hollywood, providing students with invaluable experience and contacts in top television markets. They also gain real-life experience through a variety of local and national internships. The opportunities in the Department are as varied and extraordinary as the opportunities in the industry. We analyze and practice every phase of production from the first idea to final airing. We discuss why television matters and how students can bring their passion, commitment, and values to this creative and enduring medium. We critique how the media addresses a wide variety of hot button issues and prepare our students to produce media free of stereotypes, bias, and half-truths.

Our faculty combines the best of academic and professional skills, including working practitioners teaching directing, writing, and production. Our instructors are committed to excellent teaching and give every student a chance to participate and excel. We encourage students to pursue their dreams while working collaboratively, which is how success is born in television.

Students create programs in three studios, utilizing industry standard production and post-production tools. The Department addresses cutting edge technologies including high definition, small screen, and multi-casting distribution in the curriculum. In addition, the School of Media Arts has built a state-of-the-art, high definition, multi-camera remote production truck that will be utilized by the Department for a wide variety of classes and productions.

Graduates of the Columbia College Chicago Television Department go on to work across the nation in all areas of the industry. You'll find our alumni making a real difference at broadcast and cable networks, television stations, and internet-based delivery outlets. They are known as team players with highly developed creative skills, a strong work ethic, and a commitment to making a difference in television.

I encourage you to join us.

Michael Niederman

Chairperson, Television Department

PROGRAM DESCRIPTIONS

TELEVISION

OVERALL PURPOSE OF THE PROGRAM

TELEVISION DEPARTMENT MISSION STATEMENT

Our mission is to offer an education in Television that balances creativity, technology, and ethics in an environment of collaboration and support for the individual creative voice.

We provide industry-oriented opportunities through process and project centered education and are committed to preparing a student for both life and career.

Television is the medium that best captures and reflects the culture of our time. Our students contribute to both the local and global communities as they inform, entertain, and inspire us all.

CURRICULAR STRUCTURE

The curriculum structure is based on the idea that we instruct both "the head and the hands" simultaneously. That means that in the first two years students are creating television, in a wide variety of production classes at the same time they are learning storytelling and analytical skills. The idea of the core is to give a solid foundation in all aspects of television, both preparing them to proceed onto their concentration and making sure they are ready to succeed at whatever opportunity the industry presents as they set about a career. While students are being challenged by a wide variety of technical, creative, and intellectual work in the core classes, we never lose focus of the foundation of storytelling that is at the heart of television.

The concentrations are built on the broad knowledge of the core and students focus in one of four areas: Writing/Producing, Directing/Production, Post-production/Effects, and Interactive Television. Each concentration explores in-depth their area, offering the students a wide range of experience, working both individually or on one of the variety of award winning departmental shows. The end results are skills that will be their entrée into the career they want. Ultimately, the student experience in the department is more than an exceptional learning community; it is one of real cooperation and creativity.

CONCENTRATIONS

WRITING/PRODUCING

This concentration focuses on the skills that revolve around the creation, planning, and management of television programming. Television is known as a producer's medium and at the present time almost every major producer in American television is also a writer. Writer/producers oversee series development and production, create new programs, and see to the coordination and conceptual coherence of series in progress. Their skills are highly valued and highly rewarded. This concentration is the backbone of the department's creative output as these students are responsible for the creation and execution of varied departmental programs and the running of the television station, Frequency Television.

DIRECTING/PRODUCTION

This concentration focuses on the skills that revolve around the production and directing of television programming. The success of all television programs is based on the creative professionals directly involved with the production process. This concentration will focus on the visual and audio interpretation involved in creating what the viewer will ultimately see and hear on the screen. From live studio production to field shoots, post-production, and graphics...from camera and sound operation to directing studio and remote productions...from individual professional work to collaborative departmental television shows...all are part of the most hands-on segment of our upper level curriculum. Students with a focus in directing will also progress through this concentration with many opportunities to direct either individual projects or departmental programming in a collaborative environment with other students.

POST-PRODUCTION/EFFECTS

This concentration focuses on the skills that revolve around the editing and finishing of programs including the creating of title and special effects sequences. Post-production is much more than just editing. It is the stage where you build your story, give it structure, polish the visuals, create special effects, and bring your vision to the screen. In the post-production and effects concentration, students learn advanced editing skills and graphic design, create visual effects and title sequences, and design and author DVDs. Students work in a wide variety of editing genres, on individual productions, and on programs produced for broadcast television.

INTERACTIVE TELEVISION

This concentration focuses on the skills that revolve around the integration of television and a variety of interactive media like the Web and DVDs. The classes mix in-depth work in traditional video production as well as classes in graphics and content creation. Participation in the departmental shows is possible through creating online content and/or interactive DVDs. In addition, individual creative work is encouraged, exploring the technology and developing the aesthetic of interactive television.

Minor in Non-Linear Editing

This minor will focus on teaching a set of skills that include video acquisition and non-linear editing. It will prepare students to use these skills in a wide variety of fields that now utilize video and need more people trained in these skills. Students who have these skills in addition to their major focus will increase their ability to enter the job market because of the proliferation of opportunities that need the capabilities of skilled shooter/editors. This minor would be of interest to students from a variety of departments who are interested in entering a market with expanding possibilities.

TELEVISION

Minor in Writing for Television

This minor will focus on preparing a student for a career in writing for television in all its various forms, from entertainment and corporate productions to the growing field of interactive media.

This market is particularly open to new talent because of the expansion of outlets that can utilize the talents of a trained script-writer and the voracious appetite of these outlets for content and therefore scripts. This minor would be of interest to students from a variety of departments who focus on writing and are interested in entering a market with expanding possibilities.

TELEVISION

24-2322 Motion Graphics Photoshop Bootcamp

In this course students will learn fundamental skills in digital imaging through using Adobe Photoshop. Students will work on a combination of tutorials and creative projects to practice image capture, composition and output for print and for motion graphics. It is intended that students will take this class preceding or concurrently with Motion Graphics: Television and Film.

1 CREDIT

40-1101 The History of Television

Television is a primary source for the transmission of information, politics, entertainment, and our collective and dispersed cultures in the United States, surpassing even film and newspaper because of its combined accessibility and visual appeals. Since its arrival on the scene at the World's Fair of 1939, TV has been the site through which we engage with any number of issues and events—from the most intimate to the most broadly social. The History of Television as a course is therefore a "cultural history" course; in other words, we examine not only the chronological development of television as a technology and an industry, but we explore also how television has become a part of our histories and, indeed, how TV has shaped history and our sense of it.

3 CREDITS

40-1103 Aesthetics and Storytelling

Aesthetics and Storytelling I is the foundational course for future work in the TV Department. Whether you are aiming to be a director, writer, producer, or editor, the fundamentals of aesthetics in relation to TV are crucial to doing well in any of these areas. In this course we learn how to choose the right shots and how to construct a coherent sequence, as if we are constructing clear and understandable sentences (the sequence) out of the best words possible (the shot). To learn this skill, we at times break down things even further, focusing on the elements of shot construction (mise-en-scene, lighting, color, compositional balance and framing, perspective, etc.). Because these "words and sequences" are a specialized language, this course will emphasize becoming proficient in terminology so that you can communicate with those whom you are trying to "reach"—from a crew you are a part of to a crew you are directing, and ultimately to the TV viewer who wants to hear your story. In Aesthetics II, we will expand on these "ABC's" to help you develop your own voice as a storyteller.

3 CREDITS

40-1201 Speech:Communicating Message

Oral Communication includes effective presentation skills, the ability to persuade, motivate, inspire, teach, react, and the ability to listen well. Television offers myriad examples of speakers. This course utilizes the medium for visual "proof" using cameras and microphones to videotape students for instant feedback, self-appraisal and motivation and employs a team approach for peer evaluation. This is a basic speech course incorporating skills of the media age: sound-bites, correct visual support, appropriate dress, body language and eye contact, speeches of persuasion, exposition demonstration, and motivation.

3 CREDITS

40-1302 Television Arts: Production

This introductory class in the art of television production provides an overview, and basic, practical, hands-on experience in all aspects of today's trends in the television industry. Although taught in a studio environment, this course will cover camera operation, sound, lighting, video transitions, and graphics as they relate to all forms of production. The final project for the class is the completion of three full productions created by students in the class.

4 CREDITS

40-2100 Television Arts: Writing

Building on concepts and techniques introduced in Aesthetics and Storytelling, this course allows students to explore basic methods of television writing for scripted and non-scripted formats. Students will develop craft skills basic to television writing: research, story structure, dialogue, and character development, all of which will prepare them for writing scenes and short scripts. This class will not only prepare the student to write full length scripts but will also help them grow as artists, learning to tell stories in a unique and personally meaningful way.

3 CREDITS

40-2201 The Television Producer

This course introduces the student to the duties of the television producer, focusing primarily on the producer's role in creating differing types of programming. We will explore relationships with the production team, the director, writers, and the studio. Main goals include individual development in areas of problem solving, prioritization, team building, and scheduling for a successful project. The role of the producer in all phases of the production process will be emphasized.

3 CREDITS

40-2301 Television Arts: Directing

This course builds on the production skills covered in Television Arts: Production and introduces the basic techniques of television directing. The course will focus on both multi-camera and single-camera directing techniques. Students will learn how to visualize and plan for a live, real-time scene, how to break down scenes for shooting out-of-order with a single camera, live switching techniques, storyboarding and visualization, camera and talent blocking, and working with actors. Students who complete this class will have experience in a variety of shooting styles found in television today.

4 CREDITS

40-2302 Production & Editing I

In this course students will develop basic skills in field production and editing using DVcam field gear and Avid Express DV editing systems. Each student will learn and practice the fundamentals of field production in terms of conceptual development, planning and storyboarding, and finally editing and project management. Students will have the opportunity to put into practice the basic rules of visual composition, sequencing, and storytelling as learned in Aesthetics and Storytelling I, and successfully apply those concepts in this practical hands-on course.

4 CREDITS

COURSE DESCRIPTIONS

TELEVISION

40-2320 Lighting Topics: Talk Show

Course is designed to address special topics each semester that are of importance to students, but not necessarily worthy of an entire course. Topics will range from conceptual to technological and be completed in two to three intensive workshop days.

1 CREDIT

40-2321 Technology Topics

This course is designed to address special topics each semester that are of importance to students, but not necessarily worthy of an entire course. Topics will range from conceptual to technological and be completed in two-three intensive workshop days.

1 CREDIT

40-2330 Broadcast Law

Course concentrates on practical applications of broadcast law and examines various general principles that apply to the daily broadcast business. In addition to covering libel law and the Federal Communications Commission (FCC), course encompasses issues related to radio employment contracts, trademarks, copyrights, the First Amendment, obscenity, and indecency.

3 CREDITS

40-2401 Production and Editing II

In Production & Editing II students will gain intermediate technical and aesthetic skills in field shooting and editing. Through a series of shooting and editing exercises, students will further develop skills introduced in Production & Editing. Topics include pre-production, planning, aesthetics, and idea development; intermediate shooting and lighting techniques; intermediate non-linear editing, titling, and effects; media management; basic color correction and use of video scopes; and shooting and editing styles and genres. These concepts will be implemented through a series of exercises culminating in the creation of an original student final video project.

4 CREDITS

40-2501 Video for Artists and Performers

This course is designed as an introductory course in the creative, aesthetic, and technical skills necessary to produce video. Students will plan, produce, and edit video as well as the integration of video into art making and performance. Students will work collaboratively on video installation, performance documentation projects. Students will be encouraged and assisted in expressing their artistic voice and exploring storytelling using digital video as a medium.

3 CREDITS

40-2601 Creating the TV News Package

This course is designed to prepare a Broadcast Journalism student for shooting, interviewing, logging, and editing news package material. This hands-on/lecture class provides an opportunity for the future reporter and video journalist to practice with his or her own material in the production of news stories for television. Stand-ups, interviews, voice-overs, sound bites, cut-aways, writing to video, and the use of the television medium to tell the journalistic story are hallmarks of this course.

3 CREDITS

40-2602J Television News Documentary, Concept to Broadcast

This course would give students the opportunity to explore single camera news documentary production, editing, and reporting. The students will be required to research and background on a topic of relevance and debate. They will have to prepare all the questions, as well as schedule and plan sit-down interviews with various experts and/or position people.

3 CREDITS

40-2621 On-Camera Talent

This course teaches the student the role of being on camera talent in a variety of different production situations. The varied roles of a live reporter, in a hard news deadline situation, the anchor's roles on the news set, the host talent's responsibility and interactions in the entertainment genres of talk, game, and magazine shows. The art of the interview, the how-to of writing scripts, researching guest, and formulating questions will also be included. The culmination of this class will be to conduct on camera interviews in "Live," Pre-Taped, and location situations.

3 CREDITS

40-2622 Production and Aesthetics for Television News

This class gives students a production course with a broadcast news focus. Students will learn aesthetics as it relates to television news and develop basic videography and editing skills for television news reporting.

4 CREDITS

40-2721 Video Interactive Multimedia II

In this course each student continues his or her education in field production, editing, and related aesthetic areas. Students produce individually conceived and edited work; however, students will accomplish the production (shooting) component in cooperative teams. Students also learn how to develop voice and point-of-view as well as understanding how to edit and work within a particular genre style. Editing will be accomplished using Adobe Premiere DV and AVID non-linear editing workstations.

2 CREDITS

40-2722 Screenwriting II: The Feature Film

This course trains students to produce longer and more complex screenplays and to facilitate a deeper understanding of the screenwriting process. To assist students in better developing character, story, and linear structure; to assist in developing systematic work habits to carry the student from idea development through revisions to a completed script; and to provide students with the opportunity for consistent critique of their screenwriting.

3 CREDITS

COURSE DESCRIPTIONS

TELEVISION

FOR PREREQUISITES, SEE COLUM.EDU

40-2788 Television Career Strategies

Students will acquire an overview of the marketplace and will develop strategies for building a portfolio and resume videotape, refining interview techniques, and networking within the television business for employment opportunities. Class time is devoted to prioritizing and packaging personal data, creating resumes, and organizing videotape for the job search. Students will learn research and prospecting techniques from guest experts. Three hours of special editing time, for use during the summer months, will be granted to senior students who have passed this course.

1 CREDIT

40-2803 Culture, Race and Media

The media—television, film, and print—has a pervasive influence upon how we view the world. This course enables us to analyze subtle and subliminal messages about culture, race, ethnicity, gender, religion, class, and ability as presented to us through the media. Through open discussions of differences, research, and stimulating readings, we will learn who we are and why we view things the way we do. Expected outcomes include new insights into media influence and our responsibility as media makers, a research project, and self-examination of personal cultural and racial identity.

3 CREDITS

40-2903J Television/Media: Deconstructing Whiteness

In media, racial representation is a significant element on screen, but often an irritation behind closed doors. Can whites write for minority audiences? Why aren't there more producers and directors of color? Misunderstandings prevail when whites fail to examine their identities, ideology, discomfort, and/or biases. This course will use television and film examples as catalysts for self-examination of whiteness. Readings will lay the groundwork to "try on" our racial identity in a safe community of media makers.

1 CREDIT

40-2920 Studies in Television

This course examines a specific topic within the field of television, rotating the topics on a regular basis to keep the course relevant to trends and issues within television and society. Today more than ever, TV is the primary storyteller in U.S. culture, and therefore the medium raises a constant stream of issues concerning everything from representation of groups to how parents raise their children. Classes focus on providing students with in-depth examinations of TV-related topics, with an overarching emphasis on the importance of approaching television and related issues from a variety of humanistic perspectives (philosophical, industrial, historiographical, etc.) so as to enrich and complicate our understanding of both the issue and TV.

3 CREDITS

40-2921 Rock on Television

Television and rock music have exploded together in American pop culture. The class will study historic and revolutionary live performances on television. Using a rare video collection and a current textbook, Rock on Television will explore the role of television in promoting and changing rock music.

3 CREDITS

40-2922 Media Images: Women & Power

The Media Images Series examines the roles, treatment, and power issues of various minorities and segments of society. This Women's Images course will provide a critical analysis of the portrayals and effects of gender stereotyping, sexuality, and class representation. Through readings, screenings, and discussion we will probe ways that we have been influenced and explore alternative solutions as media-makers. Issues of who controls these images and how the media differentially serves the public and power holders will be examined in both news and entertainment media. Prerequisite: Completion of 30 credit hours

3 CREDITS

40-2923J Television Covers:

Television Covers is a rotating topic course that takes an in-depth look at the television industry's coverage of a particular issue, in dramas, documentary, news, and other forms of television programming.

1 CREDIT

40-3101 Television and Society

This senior level seminar examines issues that arise from the medium of television, including ownership and regulation; advertising sales and ratings; news and political content; and professional ethics, responsibilities, and values. Students discuss, debate, and write about current television issues and topics of interest.

3 CREDITS

40-3102 Ethical Choices: Film & TV

From "Clockwork Orange" and "The Godfather" to "Reality TV" and "24", characters and plots revolve around decisions that are viewed as ethical, immoral or neutral, depending upon viewers' principles. . . and the skill of the director. This course asks difficult questions of students as media makers regarding one's personal moral compass, code of ethics about violence and sex, murder and money, and what that means to creative work in television and film.

1 CREDIT

40-3202 Writing for Television

This scriptwriting class is for students who already have a basic understanding of story structure, dialog, and character development. In this class the student will learn to write full-length television scripts and will study the structure and conventions of writing the sitcom, sketch comedy, and hour-long dramatic scripts. Student work will be read aloud and workshopped, step by step, in a traditional "writer's table" story conference procedure. Each student will leave the course with at least one full-length, polished script from one of the featured genres.

3 CREDITS

40-3211 Independent Producer Workshop

This course is intended to hone specific producing skills. The focus will be on independently produced programs, covering a wide range of styles and genres. Independent video/television will be examined from a historical perspective to set the stage for the students' own work. This work will culminate in a final project.

4 CREDITS

TELEVISION

40-3212 Critical Studies: Television

Television is the primary source for the transmission of information, politics, entertainment, and our collective and dispersed cultures in the United States, surpassing even film and newspaper because of its combined accessibility and visual appeals. Further, TV has for decades now shaped how we tell and understand stories about the worlds we live in and those we hope to live in, from notions of race and gender to presidents and child-rearing. In your aspiration to become a professional in the field of television, understanding how TV operates culturally and socially in a sophisticated manner will ultimately make you a better creative artist, producer, manager, screenwriter, etc.! We work from the premise that there is no such thing as "just TV," for certainly the industry wouldn't survive if everyone really could care less about what they watch. Thus, we will seek to master methods of analysis that "get beneath" TV: historic and industrial, auteurism and genre, semiotics and psychoanalysis, postmodern, and ideological.

3 CREDITS**40-3213 Studies in Television**

This course examines a specific topic within the field of television, rotating the topics on a regular basis to keep the course relevant to trends and issues within television and society. Today more than ever, TV is the primary storyteller in U.S. culture, and therefore the medium raises a constant stream of issues concerning everything from representation of groups to how parents raise their children. Classes focus on providing students with in-depth examinations of TV-related topics, with an overarching emphasis on the importance of approaching television and related issues from a variety of humanistic perspectives (philosophical, industrial, historiographical, etc.) so as to enrich and complicate our understanding of both the issue and TV.

3 CREDITS**40-3220 Programming & Station Operations**

In this advanced television course, students will serve as the Operations Department of Columbia College's television station, Frequency Columbia. All aspects of maintaining and operating a broadcast facility including programming, scheduling, recruiting, commercial and product sales, distribution, production, and promotions will be included in the experience of this high-profile, high-demand project.

3 CREDITS**40-3221 Writing the Situation Comedy**

This advanced level scriptwriting class teaches the skills needed to write the most popular form in television today, the situation comedy. The class will require the students to write two half-hour comedies, one based on an existing prime-time television series, the other based on an original pilot concept. The scripts will be read and reviewed, step by step, in a classic "writer's table" story conference procedure. In addition, there will be lectures on the writing of both the established sitcom as well as the original pilot episode.

3 CREDITS**40-3222 Master Workshop Narrative: Writing**

In this advanced workshop, students will serve as staff writers for the Columbia College television series, "Windows." "Windows" is a half-hour show consisting of six short (five-minute) segments that share a common theme. For each of the six segments, all writers will submit individual first drafts; half of those will be chosen by the writers to go to a second draft. The second drafts will be pitched to the executive producer, who will choose one script to go to a polished final draft. All phases of individual and collaborative writing, from concept development to finished script, will be experienced in this intensive course.

4 CREDITS**40-3224 Producing the Television Magazine Segment**

Students will learn pre-production, production, and post-production techniques in the completion of several entertainment magazine-style segments. From conception to completion, each student will gain experience in interviewing, writing, storytelling, scheduling, and developing an artistic approach to various profile pieces to be aired on Frequency TV. Working as a team member with videographers, studio crews, editors, graphic artists, and Frequency TV staff members, the student will gain invaluable experience in all facets of being a producer.

4 CREDITS**40-3225J Master Workshop Narrative: Pre-Production**

Students in this advanced producing workshop will work on pre-production for the Television Department's annual television pilot, to be produced in the Spring by the Master Workshop Narrative: Producing & Directing courses. Students will work on budgets, casting plans, location scouting, legal, script breakdowns, and other processes necessary to prepare for a major production of a television pilot. Students are highly encouraged to register for the Master Workshop Narrative: Producing course in the spring.

1 CREDIT**40-3226 Master Workshop Narrative: Producing**

In this advanced workshop, students will serve as producers and directors for a new Columbia College anthology fiction series. Students will have the opportunity to experience all phases of collaborative producing, from concept development throughout the finished program segments.

4 CREDITS**40-3227 Decision Makers in Media**

Students will study television broadcasting's structure and all of the issues affecting the decision-making process. Students will consider the human and economic factors governing decision making in all phases of television operations. Lectures and field trips will focus on situations that influence management decisions, including research, programming, advertising sales, rating systems, and management styles with emphasis on decisions in day-to-day operations at the top levels of management. Cross-listed with Arts, Entertainment, and Media Management 28-4670 Decision Making: The Television Industry.

3 CREDITS

COURSE DESCRIPTIONS

TELEVISION

FOR PREREQUISITES, SEE COLUM.EDU

40-3229 The Business of Broadcasting

This course is planned for undergraduates in Television and graduate students in Management. Course provides the historical background of the television business, including the launch of the industry in the 1940s, the establishment of the regulatory system, the operational structure of stations and networks, the development of cable and satellite broadcasting, and the programming policies and strategies of the present broadcasting industry. The class is intended to provide a road map to the business practices and methods of operation of broadcasting entities at the beginning and at the end of the 20th century.

3 CREDITS

40-3229J Directing The Webisode

The internet and mobile modes of distribution have created a space for a new form of episodic content: The Webisode. This course will focus on all aspects of directing and production as they pertain specifically to the webisodic series. Students will work in all areas of directing and production to shoot a complete, 9 episode, original web series written in the Writing For Internet and Mobile TV class. The series will consist of short form, 3 minute episodes with directing and production needs unique to the emerging genre. Students will work collaboratively as a production company through all aspects of pre-production and production. The result will be a fully realized webisodic series.

2 CREDITS

40-3230 Master Workshop Sketch Comedy: Writing & Producing

This is an advanced class designed to teach the skills needed to write and produce proficiently within the popular television genre of sketch comedy. This class will require students to create and write original sketches and commercial parodies. The sketch ideas will be pitched, improvised, drafted, read, reviewed, and revised step by step, in a classic "writer's table" story conference procedure before moving on to the rehearsal and taping process. Students will also serve as producers, supervising all aspects of the pre-production process in order to facilitate a busy production schedule. Working with a post-production supervisor and student editors, students will also oversee aspects of post-production editing, music, and graphics. Students will collaborate closely with the students and instructors of the Television Directing Production: Sketch Comedy class, with a strong emphasis on the teamwork necessary to produce a project of this nature. The end product of this collaboration will be a broadcast of the Columbia College original sketch comedy show "Out On A Limb" on Channel 20, WYCC.

4 CREDITS

40-3231 Writing for Television Genre

This course is an advanced level writing class with much time devoted to the development of analytic skills. The class will be broken up into two parts. The first will be an investigation of a variety of analytic methods. The second half will be spent examining a variety of genres and writing a series of outlines and script excerpts. The topics would include action/adventure, melodrama,

drama, comedy, mystery, and science fiction. Each would be examined with examples drawn from both current and past television programming. The class would conclude with the completion of a full-length script.

3 CREDITS

40-3232 Television Program Development

Television program development is a creative and intense process that takes you from the germ of a story idea to a fully thought out series or program. It takes practice, and blood, sweat, and tears—and thankfully can be highly rewarding on a variety of levels! In this class, you will work with your colleagues and the instructor to enhance your skills in storytelling and in pitching your "baby" to industry executives from cable to network to public and independent services.

3 CREDITS

40-3234 Developing the Reality Show

This class is designed to introduce the student to the creative and business aspects of designing an original reality show pilot. Students will be required to pitch and develop an original reality show from idea to finished treatment with budget, locations, and a sample episode that includes tasks and games. Students would also be required to put together story lines for 13 additional episodes to illustrate the season progression of the show. The student will leave the class with a fully developed reality show ready to pitch and submit to buyers.

3 CREDITS

40-3235 Producing the Television Interview

In Producing the Television Interview, students will experience the process involved in preparing for, developing, and delivering to clients a package of professional TV interviews that meet specific standards set out by the client. Increasingly today, clients with film- and video-oriented projects seek out small companies capable of producing professional-looking and well researched materials in a timely manner, and this class will emphasize the professionalism necessary when working in such an environment.

3 CREDITS

40-3236 Video for Internet and Mobile TV

Small Screen Video will look at the emergence of various technologies (iPods, phones, Web) into the culture. The class includes both an examination of aesthetic issues and the technology involved in both producing and preparing media for this emerging market.

3 CREDITS

40-3237 Writing for Internet and Mobile TV

This writing course will focus on short-form videos that have developed due to the growth of a variety of distribution avenues. iPods, cell phones, You Tube, and My Space have created the opportunity for a variety of programming that are both an extension of existing television programs as well as new story telling forms that blur traditional lines. The students will analyze, develop, and write scripts appropriate for this emerging "media."

2 CREDITS

TELEVISION

40-3238 Script Analysis: Buffy the Vampire Slayer

This class is a special topics class that will examine the script of one episode of a television series from a variety of perspectives including historical, cultural and textual. Each episode will be viewed, the script read and then critiqued using a variety of different approaches. The class will conclude with each student writing an analysis from one of the approaches utilized during the class. This class is appropriate for students in all concentrations.

1 CREDIT**40-3310 TV Equipment Practicum**

This course offers extensive drill-related hands-on experience with studio production equipment. It is designed to assist the student in mastering the technical and aesthetic functions of cameras, video switchers, audio mixing, studio lighting, and graphics preparation. State-of-the-art broadcast quality equipment is used throughout the class as students rotate from one intensive drill experience to another.

1 CREDIT**40-3310J Television Equipment Practicum**

To provide students with intensive, hands-on practice with the central pieces of production equipment found in the control room: the video switcher and audio console. Students will gain valuable insight into the operation of these devices, as well as greater understanding of the roles of the operators within the context of production.

1 CREDIT**40-3311 Advanced Lighting and Camera**

This lighting and camera class is a required course for students in both the Production and Post-Production/Effects concentrations. Focusing on advanced techniques for lighting and camera operations, students will further develop their understanding and skills gained in the basic core courses. Hands-on work as well as a deeper understanding of the principles and concepts that guide these production techniques will be the hallmark of this upper-level course.

3 CREDITS**40-3312 Master Workshop Sketch Comedy: Directing & Production**

This advanced class further develops directing skills specifically for live performance, utilizing larger studio facilities and creating more sophisticated productions. The students will be required to produce and direct variety show productions that approach professional broadcast and commercial levels.

4 CREDITS**40-3314 Directing and Production: Narrative**

This advanced class further develops directing skills specifically in dramatic performance, utilizing larger studio facilities, and will be co-taught with a Theater/Music Department offering. The combined classes will examine the complex orchestration required to

capture the theatrical performance using the sophisticated technology of television. Student directors will become acquainted with the special rigors and disciplines of performing as well as the creative challenge it creates.

4 CREDITS**40-3315 Directing and Production: Television Magazine Segment**

In this class, students will explore approaches to directing for expanding magazine/interview-based styles of television programming and work as crew on a wide variety of both field and studio productions. Students will interact with producers, shooters, and editors enrolled in other Television Department courses to create program segments, both single and multiple camera, for Frequency TV.

4 CREDITS**40-3316 Remote Television Production**

Students will learn to adapt their knowledge of both studio and field production, utilizing a mobile remote production truck to shoot on location at a variety of events in and around Chicago. Sports, news, and production for the Television Department's own cable programs are researched, produced, and directed by students. Productions include music, performance, and selected scenes from departmental drama or sketch comedy. Emphasis is placed upon pre-planning, meeting deadlines, survey of locations, and performance of a wide range of crew duties, including directing.

1 CREDIT**40-3317 Directing and Production: Live Broadcast**

Over the course of the semester, students in this class will serve as the technical/production arm for NEWSBEAT, a twice-weekly newscast produced for and broadcast live throughout the campus of Columbia College. All aspects of the studio production, including directing, audio, camera, switching, graphics, and videotape, will be emphasized and further developed as part of the deadline-oriented, fast-paced learning experience.

4 CREDITS**40-3318 Directing and Production: Special Projects**

In this advanced class, students learn studio and field production skills in a topics-specific setting. Students gain directing experience in one or more of the following contexts: multiple camera studio production, single camera field directing, remote multi-camera directing, music programming, or specialty television production. The course will culminate in the creation of an advanced-level television program in conjunction with other disciplines and departments. Emphasis is placed upon pre-planning, meeting deadlines, and performance of a wide range of crew duties, including directing.

4 CREDITS

COURSE DESCRIPTIONS

TELEVISION

FOR PREREQUISITES, SEE COLUM.EDU

40-3319J Remote Sports Production

In this course, students will gain invaluable experience in the direction and coverage of a live sports event. Students will plan and execute a multi-camera shoot of a sporting event, in conjunction with school, community and / or professional sports organizations. Students gain directing experience in one or more of the following contexts: multiple camera remote production, remote multi-camera directing, live-to-tape event coverage, and single camera shooting. Emphasis is placed upon pre-planning, meeting deadlines, and performance of a wide range of crew duties, including directing.

1 CREDIT

40-3321 Advanced Control Room Techniques

This equipment operation course will focus on the Studio A control room, building on the skills gained in the Television Equipment Practicum. Students will spend a significant portion of the class time working with the production switcher and the digital video effects system. This course is an advanced elective in both the Production and Post-Production concentrations.

2 CREDITS

40-3322 Television Documentary Workshop

This advanced production course introduces students to the wide variety of modes of documentary found on television and allows them to create a documentary production from concept to finished product. The course combines theory, history, and production techniques that are specific to television documentary. Special emphasis is given to scripting, idea development, and treatment preparation, as well as documentary ethics. Students work individually or in small groups to produce a short documentary by the end of the course.

4 CREDITS

40-3324 Experimental Video Workshop

This advanced-level production course explores experimental video (and mixed media work that utilizes video) as an art form. This will include videotape, digital multimedia, Web art, and other convergences of art and technology. Each student will produce (from conception to post-production) an original, genre-defying digital video program or installation.

4 CREDITS

40-3325 Master Workshop Narrative: Directing & Production

In this advanced workshop, students will serve as directors and crew for the Television Department's anthology drama series. Students will work with actors and producers to shoot a half-hour long dramatic program. All phases of single camera location shooting will be covered, including directing, staging, lighting, sound, and camera.

4 CREDITS

40-3326 Audio Theatre: Writing/Acting Workshop

This course involves writing, acting, and voice for audio theatre, focusing on the dramatic form. Class is workshop style with students completing individual and group projects.

4 CREDITS

40-3327 Fictional Documentary

This advanced video production workshop will explore the line that separates documentary and narrative media. Students in the class will examine the works of documentarians who are using fictional elements and narrative techniques in their work to call into question concepts of truth and reality and to expand the definition of documentary. Concepts covered include narrative shooting and editing techniques, research, scripting, recreations, and working with actors and subjects. Each student will produce a video project that has factual and fictional elements and that challenges the traditional definition of documentary.

4 CREDITS

40-3340 Documenting Social Injustice

Social justice education is both a process and a goal and involves students who have a sense of their own agency as well as a sense of social responsibility toward others and society as a whole. Students become familiar with the range of diversity issues—race, ethnicity, gender, religion, class, etc.—through extensive readings and videos. Class tours several sites of ethnic art, activism, and social justice. Students work in teams on documenting their impressions and comparing the classroom with the experiential with help from experts in the field.

3 CREDITS

40-3401 Critical Studies: Interactive Television

The next revolution in the television industry has already begun: interactive television. This overview course will introduce students to the social, aesthetic, and economic implications of a variety of new interactive content and technologies, such as Webisodes, podcasts, YouTube, voting reality shows such as American Idol, Interactive fan sites, and network interactive initiatives. Additionally, students will explore interactive television from a number of perspectives including historical and theoretical, production and policy, and critical and aesthetic.

3 CREDITS

40-3411 Motion Graphics I

Students will develop a command of several methods of producing graphics specifically designed for television. Through a series of lectures and assignments, students will produce examples of various forms of television graphics. Planning, storyboarding, and designing images as well as the aesthetic issues of 2-D design for television will be addressed. Students will become competent in designing still images, sequencing images, compositing images, and producing motion graphics for television. The final production of the assignments will be integrated into a program and output to tape.

4 CREDITS

40-3412A Experimental Production and Editing

Experimental Production & Editing is an advanced level production class in which students create an original, individually conceived piece of video art. The course is an introduction to the history of experimental video and video artists, as well as project development, production, and editing techniques that are specific

COURSE DESCRIPTIONS

TELEVISION

to experimental video. Students learn advanced techniques of shooting and editing including non-traditional camera techniques, audio and microphone techniques, field lighting, graphics and effects integration, and integration of other art media. Students also learn how to develop voice and point of view and are highly encouraged to produce an original work that defies standard television genres and conventions. Editing is accomplished using a non-linear editing workstation.

4 CREDITS

40-3412B Narrative Production and Editing

Narrative Production and Post-production is an advanced level production class in which students create an original, individually conceived narrative work. The course looks at the various types of narrative genre, as well as project development, production, and editing techniques that are specific to narrative television. Students learn advanced techniques of shooting and editing including camera techniques and setups, audio and microphone techniques, field lighting, narrative story structure, script breakdown techniques, and storyboarding. Students also learn how to develop voice and point-of-view as well as understand how to work within the various narrative contexts. Editing is accomplished using a non-linear editing workstation.

4 CREDITS

40-3412C Documentary Production and Editing

Documentary Production and Editing is an advanced level production class in which students create an original, individually conceived documentary video. The course is an introduction to documentary theory and history, as well as project development, production, and editing techniques that are specific to television documentary. Students learn advanced techniques of shooting and editing including hand-held camera, audio and microphone techniques, field lighting, interviewing techniques, and documentary story structure. Students also learn how to develop voice and point-of-view as well as understand how to work within the various documentary genres.

4 CREDITS

40-3421 Advanced Post Production Workshop

This class is designed for advanced level post-production students and addresses new technologies and procedures used in professional post environments. Students will learn advanced techniques on Final Cut Pro, Avid, or other professional editing platforms; project management strategies in a cross-platform environment; creation and management of edit decision lists; use of waveform monitors and test equipment; and color correction. The course will also include advanced concepts of digital production and broadcast and High Definition TV standards. The class will visit post-production houses and see demonstrations by professional editors.

4 CREDITS

40-3422 Motion Graphics: Compositing & Effects

Students will develop a command of graphic design through compositing images for video and television. Through a series of exercises and experiments with PhotoShop and AfterEffects, students learn methods of translating concepts into motion graphics. Television and movies special effects are deconstructed and analyzed. Motion graphics are translated into Quicktime movies for integration into television, Web, DVD, and film productions.

4 CREDITS

40-3423 Motion Graphics: Broadcast Design

Students will develop a command of graphic design and compositing images for integration into television productions. PhotoShop and AfterEffects are used for planning, storyboarding, and designing images. The specific aesthetic issues of 2-D design for television will be addressed. Each project is designed for inclusion into a current television production, i.e., Frequency TV, South Loop, NewsBeat, 600 South, and Out on a Limb. Working with the producers of these shows simulates the process producing motion graphics for clients.

4 CREDITS

40-3424 Advanced Post-Production: Finishing the Television Program

Demands of the current production industry require that an editor knows how to do more than simply edit. As the tools become increasingly sophisticated and powerful, today's editor needs a variety of skills to take advantage of the features found in nonlinear editing systems. This course addresses a broad range of advanced post-production techniques necessary to finish a television program. Students will finish an online edit of a television program, including graphics, title design, effects compositing, audio mixing, and sweetening.

3 CREDITS

40-3424A Advanced Post-Production: Individual Visions

This course addresses post-production issues relating to producing individual projects. The student will develop an individual project and follow it through from pre-production to post-production. Emphasis will be on producing finished videotape, with the content to be determined by the student through a written proposal. Practical tutorials will focus on advanced editing techniques, styles, and strategies for editing on a non-linear system.

4 CREDITS

40-3424B Advanced Post-Production: TV Magazine Segment

This course addresses post-production issues relating to editing short form magazine segments. The student will learn to work with a team, i.e., a producer, a director, and a graphic artist, in a post-production atmosphere. Emphasis will be on producing finished videotape, with content to be determined by the editor client relationship and weekly edit sessions with deadlines. Practical tutorials will focus on advanced editing techniques, styles, and strategies for editing on a non-linear system. Classroom

COURSE DESCRIPTIONS

TELEVISION

FOR PREREQUISITES, SEE COLUM.EDU

time is spent working with your assigned team to edit and review the packages. Critical skills will be developed through in-class critiques with other teams and the instructors. Critique will take place while the student's work is on the non-linear system so that we may take advantage of the non-linear system's unique capabilities for multiple versions of the edit in order to develop an individual style of editing.

4 CREDITS

40-3424C Advanced Post-Production: Narrative

This course addresses post-production issues relating to editing narrative projects as well as the departmental show. The student will learn to work with a team, i.e., a producer, a director, and a writer, in a post-production atmosphere. Emphasis will be on producing a finished videotape, with the content to be determined by the editor client relationship and weekly edit sessions with deadlines. Practical tutorials will focus on advanced editing techniques, styles, and strategies for editing on a non-linear system. Classroom skills will be developed through in-class critiques. Critiques will take place while the student's work is on the non-linear system so that we may take advantage of the non-linear system's unique capabilities for multiple versions of the edit in order to develop an individual style of editing.

4 CREDITS

40-3424D Advanced Post-Production: Prime Time

This course addresses post-production issues relating to editing comedy projects as well as the departmental show. The student will learn to work with a team, i.e., a producer, a director, and a writer, in a post-production atmosphere. Emphasis will be on producing finished videotape, with the content to be determined by the editor client relationship and weekly edit sessions with deadlines. Practical tutorials will focus on advanced editing techniques, styles, and strategies for editing on a non-linear system. Classroom time is spent working with your assigned team to edit and review the edit. Critical skills will be developed through in-class critiques. Critique will take place while the student's work is on the non-linear system so that we may take advantage of the non-linear system's unique capabilities for multiple versions of the edit in order to develop individual style of editing.

4 CREDITS

40-3424J Advanced Post-Prod:Finishing the TV Program

Demands of the current production industry require that an editor knows how to do more than simply "edit." As the tools become increasingly sophisticated and powerful, today's editor needs a variety of skills to take advantage of the features found in non-linear editing systems. This course addresses a broad range of advanced post-production techniques necessary to finish a television program. Students will finish an online edit of a television program, including graphics, title design, effects compositing, audio mixing, and sweetening.

3 CREDITS

40-3426 Advanced Editing: Television Magazine Program

In this advanced-level editing course, students will perform finished final edits from several Television Department programs, giving editors experience with editing for different clients or student producers. This course's primary responsibility will be editing the electronic newsletter CC.TV. Students will work with producers from 40-3224 Producing the Electronic Newsletter and the motion graphics artists from 40-3423 Motion Graphics: Broadcast Design. The completed program will be distributed throughout the Columbia College Chicago campus. This course follows 40-3424 Advanced Non-Linear Editing and pursues a continuation of non-linear editing techniques. Practical tutorials will focus on advanced editing techniques and integration of graphics and 3-D elements into a final edited tape. Students will edit a package with a producer each week as well as be responsible for completion of at least on final half-hour program.

4 CREDITS

40-3427J Motion Graphics and Color: Correction and Grading

The goal of this course is to teach students how the use of color through color grading, correction and vignetting can effect the perception of film and video content. Students will consider these aesthetic concerns while learning to perform color correction and grading of film/video projects using Apple's Color. The course emphasizes creativity and storytelling through manipulating and creating unique visuals that can be applied to later work in motion graphics and final post production.

1 CREDIT

40-3428 Motion Graphics: Flash & AfterEffects for TV/Video

In this course the student will develop a command of several methods of producing graphics specifically designed for television and video using Flash and AfterEffects software. Planning, storyboarding, and designing images as well as the aesthetic issues of 2-D animation for television and video will be addressed. Lectures and in-class assignments will address graphics design, visual storytelling, sequencing images, exporting Flash for television, and video. The final product will be the creation of a project for incorporation into video, Web, or DVD.

4 CREDITS

40-3430 ePortfolio for Media Arts

This course will teach students to represent their work most effectively on the Internet using appropriate media combinations. Documentation and portfolio sites become works of their own as they reconstruct and annotate pieces in other media such as performances and installations. This class is for intermediate to advanced students in any media. Previous Web design and construction experience is not required. Experienced Web designers can take their work to the next level, incorporating animation, interactivity, and multiple media.

3 CREDITS

TELEVISION

40-3430J ePortfolio for Media Arts

This course will teach students to represent their work most effectively on the internet using appropriate media combinations. Documentation and portfolio sites become works of their own as they reconstruct and annotate pieces in other media such as performances and installations. This class is for intermediate to advanced students in any media. Previous Web design and construction experience not required. Experienced Web designers can take their work to the next level, incorporating animation, interactivity, and multiple media.

3 CREDITS**40-3512 DVD Design and Production I**

The sciences of storytelling and interface design are introduced along with supporting software to enable students to achieve a basic level of competency in interactive DVD design. The course emphasizes learning the foundations of professional craftsmanship in authoring interactive productions. The goal of the course is to learn the craft of designing a dynamic interactive experience. Fundamental principles of interface design, graphics, and motion menus in the production of a DVD are addressed using flow charting software as well as PhotoShop, AfterEffects, Final Cut Pro, and DVD Studio Pro. A new set of interdisciplinary skills will be formulated to participate in the rapidly expanding DVD industry.

3 CREDITS**40-3520 DVD Design & Production II**

This course will provide design techniques and strategies. Developing design strategies using cutting-edge DVD authoring software, students will create interactive navigational interfaces for their own films as well as editing reels. In addition, this course will investigate current design trends in the DVD authoring industry. The class will use Final Cut Pro 2.0 in conjunction with DVD Pro and AfterEffects to generate interactive interfaces for DVDs. The class will also cover how to work the audio in DVD authoring, specifically Guilind Surround sound tracks.

4 CREDITS**40-3621 Practicum: Producing News**

Designed to work in tandem with the Television News Practicum course, this class is intended to teach the performance of personnel in planning newscasts, expanding stories, television copy editing, stacking the newscast (determining the order of stories), making on-air decisions, and assembling story ideas and sources for each story. The course will relate these decisions to the real world with the class serving as executive producers for the on-going production of "600 South" or "Newsbeat," the campus television news/news magazine programs. Course may be repeated once for credit.

4 CREDITS**40-3621A Practicum: Producing News: Newsbeat**

Advanced students plan and execute newscasts, learning real-time technical and production skills using professional equipment, creating the live half-hour "Newsbeat" in cooperation with students in the Journalism Department Practicum 53-3601 A.

4 CREDITS**40-3621B Practicum: Producing News: Metro-Minutes**

Advanced students plan and execute newscasts, learning real-time technical and production skills using professional equipment, creating "Metro Minutes" in cooperation with the Journalism Department Practicum 53-3601B.

4 CREDITS**40-3721 Intro to Filmmaking**

This course is designed for the Television major as an introduction to film production. Students will have an opportunity to create their own work, shot on film and edited digitally. The course is taught by a filmmaker and uses the Film and Video Department's camera equipment.

3 CREDITS**40-3788 Internship: Television**

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

1-10 CREDITS**40-3789 Internship: Television**

Internships provide students with opportunities to gain valuable work experience in an area of interest while receiving academic credit. Graduating seniors find internships invaluable in aiding their job search.

1-6 CREDITS**40-3796 Directed Study - Television**

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

3 CREDITS**40-3798 Independent Project: Television**

An independent project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

40-3820 Writers' Roundtable in LA

This course builds and emphasizes the students' skills for the development of an appropriate storyline for the one-hour format. Students will explore a variety of television genres and ultimately write a finished television script utilizing the current computer software programs for professional screenwriting.

3 CREDITS

TELEVISION

40-3821 Pitching Series Concept in LA

Students participating in the L.A. program will have the opportunity to learn and practice the fine art of "the pitch," first in the classroom environment and finally to prominent television writers, agents, and producers.

3 CREDITS

40-3822 Conceiving & Writing the Show Bible in LA

Students will develop and write a rudimentary show bible for a one-hour program in a genre of their choice. Focus will be on the process of positioning the show for the current market situation.

3 CREDITS

40-3823 Analyzing Dramatic Structure

Students will analyze a variety of one-hour episodic dramas currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced.

3 CREDITS

40-3824 Analyzing Structure SitCom LA

Students will analyze a variety of situation comedies currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced.

3 CREDITS

40-3825 Conceiving and Writing the Situation Comedy Show Bible in LA

Students will develop and write a rudimentary show bible for a situation comedy. Focus will be paid to the process of positioning a show for current market situation.

3 CREDITS

40-3826 Analysis of Current Industry Practice: Los Angeles

Students analyze the development of cultures in cinema, television, and new media as practiced in Los Angeles, the world center for the entertainment industries. Through interaction with guest speakers, studios, and production companies, group and individual mentorships, applied research, and direct engagement in project development, students acquire the understanding and skills required, and make the contacts necessary, for entry into the Los Angeles industry and/or investigation of their own productions.

4 CREDITS

40-3827 Research of History of Development in the Entertainment Industry

Students will research the history of development practices in the Los Angeles-based entertainment industry with an emphasis on shifts in studio and network organizations and economics. This broader consideration will support a focused case study on the development of a specific film, television, or new media production.

4 CREDITS

40-3828 Applied Development Practicum: Los Angeles

Students will work in teams to develop either a cinema or television project to the stage of readiness for pitching as a viable production. To do this, they will draw on knowledge acquired through the concurrent analysis and history classes.

4 CREDITS

40-3880 Internship: TV in LA

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

40-3890 Independent Project: TV in LA

An independent project is designed by the student, with the approval of a supervising faculty member, to study an area that is not, at present, available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

THEATER

JOHN GREEN, CHAIRPERSON

Welcome to the largest, fastest developing, undergraduate theatre program in the United States.

The mission of the Department of Theatre is to provide you with a fully professional education and training in the thinking and practice of making theatre. We accomplish this through a process that combines the dynamic of Ensemble practice with exposure to interdisciplinary and international performance styles, in order to empower you to create theatre that not only reflects the times we live in, but also shapes the future of our culture.

Our goal is to create a learning environment that enables you to explore what it means to be a creative individual, develop an artistic voice, and acquire a body of practical knowledge with which to express your ideas. At any given point in time, we understand *Theatre* to be whatever theatre artists are creating at that moment. Ultimately the very definition of the art is informed by and through the work you are going to create with us. We therefore encourage a climate of critical thinking and self-reflection, so that you can clearly communicate your ideas and practical processes to a wide range of audiences.

At the heart of your learning experience lies the body of work you will create, whether as performer, designer, writer, dramaturge, director, stage manager, singer, dancer, comedian, make-up artist, technician, producer, or any combination of these skills. We stage as many as 40 productions a year, including fully produced faculty and student directed productions, staged readings of original plays, solo performances, sketch comedy, improv, musicals, freshman projects, works-in-progress, gallery installations, faculty projects, and an annual senior showcase for artistic directors and talent agents in Chicago. The majority of our productions are staged in our three theatres: the 400-seat Emma and Oscar Getz Theatre, the 60-seat New Theatre, and the 60-seat Classic Studio. In addition we actively encourage you to participate in the creation of feature films and TV productions in collaboration with the Departments of Film & Video and Television.

As the largest undergraduate theatre program in the country, we are able to offer you training and experience in aspects of the profession not available elsewhere: a full semester for juniors and seniors of Comedy Studies taught at and by Chicago's famous Second City Training Center, a comprehensive program in all aspects of Stage Combat, a course for actors taught in Los Angeles that provides you with professional contacts as well as information about how to find work in the film and television industry. With 200 producing theatres in the City of Chicago, we are also able to facilitate a broad range of professional internships, together with opportunities for work in community outreach programs.

Your career in theatre will inevitably find you working with international artists, either here or abroad, and to prepare you for this eventuality, the department has developed a series of exciting international opportunities, including exchange programs with colleges and universities in the United Kingdom and Ireland, and intensive training workshops with international artists at Columbia during the January J-Term and summer school.

Whichever aspect of theatre you choose to focus on, you can be assured that the faculty and staff teaching and advising you are all working professionals, many of whom have won awards for both artistic and teaching excellence. They are prominent members of Chicago's dynamic theatre community, and their work can also be seen on and off Broadway, in many regional theatres across the country, and at international theatre festivals around the world. The cost of a college education may seem expensive, but the knowledge and skills that this theatre faculty and staff have to share with you is priceless.

As a theatre professional, educator, and academic leader, I have been involved with a number of theatre programs in the U.K., U.S., and around the world. In my experience Columbia College Chicago is unique in both the range of arts programs it offers, the quality of instruction it provides, and the hands on approach to the creative process that enables students to become skilled and confident professional working artists and informed advocates of the arts.

Our program is spread out before you. Imagine yourself here. Imagine how you will create the theatre culture of your time.

John Green
Chairperson, Theatre

MISSION STATEMENT

THEATER

Theater in its many forms is driven through the collaborative efforts of the ensemble. The Theater Department of Columbia College Chicago uses ensemble as the vehicle through which education and programming are developed. For the Theater Department, the ensemble is a dynamic collective of individual voices and abilities focused on a common task. The ensemble is more than the sum of its parts, but is deeply dependent on the contribution of each of its members. Our curricula and programs encourage students to explore themselves as creative individuals, develop an artistic voice, and learn skills to express their ideas. Students are immersed in the study of theatrical craft and given opportunities to practice their growing expertise through a wide range of applications. Through critical thinking and self-reflection, students consider how to contribute their best work in collaborative endeavors with others. Each student's contribution is valued, but must be put in service to the larger purpose of the ensemble. The Theater Department fully supports the College's mission statement "to provide a climate that gives students an opportunity to try themselves out, to explore, and to discover what they can and want to do."

The goal of the Theater Department is to develop each student's technical skills, artistic sensibilities, and awareness of the world in which we live, and to contribute those diverse skills and perspectives within the collaborative ensemble. The student is then poised to embark on his or her own journey to create theater that will not only reflect but also shape the future of our culture.

THIS GOAL IS ACHIEVED THROUGH:

- A departmental curriculum engaging students in a progression of skills and exposing them to a wide continuum of theatrical practice. Students have degree options of Bachelor of Art and Bachelor of Fine Art degrees. The department also offers minors for students in other departments who wish to include theatrical study in their undergraduate program.
- A comprehensive series of majors and concentrations in Acting, Directing, Design, Technical Theater, Musical Theater, and Playwriting.
- A diverse and professional faculty and staff who are active in their field and whose lives provide models for balancing art and commerce in a career in the theater.
- An emphasis on participation in theatrical production giving students opportunities to develop their craft and artistic sensibilities.
- Partnerships with other departments, professional institutions, and community-based organizations to provide a breadth of possible experiences in the art form.
- Application of craft in a variety of theatrical and professional venues in order to maximize students' ability to solve problems using available resources.
- A network of opportunities to help students make the bridge between college and professional work. These opportunities provide students with a perspective on the values placed on theatrical craft and practice in the wider culture.

- Academic advising to provide guidance to students throughout their education. Advising can also build understanding of how life skills learned in theater apply towards employment in other media and career opportunities.
- A commitment to continuous assessment and development of self-reflection through the active practice of the scholarship of teaching and learning.

BACHELOR OF FINE ARTS IN ACTING

The Bachelor of Fine Arts in Acting is structured to provide an intensive study of the art and discipline of acting for the theater. The reality of the profession is that actors need to be able to "project themselves believably in word and action into imaginary circumstances" whether those circumstances are Shakespearean or corporate in scope (as in a McDonald's commercial). Acting students need flexible technique that will support their work in large theaters or in front of a camera and microphone. They need to be familiar with the various opportunities that are available in which to ply their trade. The BFA in Acting provides this education through discipline-wide study in theatrical production, text analysis, and theatrical history; and it deepens this learning through sequenced classes in acting and improvisational skills, vocal and physical training, and career development. Through advanced capstone classes and a reflective portfolio process, the BFA student is given the opportunity to synthesize this learning in preparation for a career in professional theater or study at the graduate level.

In the classroom, students work with a faculty of working professionals who bring their pragmatic approach to the art, craft, and business of the theater. This pragmatic approach prepares students to face the difficult realities of making a life in the performing arts.

BFA students are expected to participate in departmental productions as well as Senior Showcase and must maintain a portfolio that charts their growth and accomplishments as performers. Faculty members will regularly meet with the student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and show continued development as performers in order to continue in the program.

Students must maintain standards of performance.

BACHELOR OF FINE ARTS IN DIRECTING

The Bachelor of Fine Arts in Directing is structured to provide an intensive study of the art and discipline of directing for theater. The Directing student, in selecting plays for production, can focus his or her experience on specific genres or styles of theater that are of particular interest. Students are encouraged to select material that challenges their assumptions but engages their being. The BFA in Directing requires discipline-wide study in theatrical production and design, vocal and physical training, acting skills, and theater history; and it deepens this learning through sequenced classes in directing, text analysis, and dramaturgy, as well as providing more opportunities for the student to direct full-length plays. Electives in Theater Management, and in specific areas of theater practice, provide breadth. Through advanced cap-

THEATER

stone classes and a reflective portfolio process, the BFA student is offered the opportunity to synthesize this learning in preparation for a career in professional theater or study at the graduate level.

In the classroom, students work with a faculty of working professionals who bring their pragmatic approach to the art, craft, and business of the theater. In production, we stress collaboration as students work closely with their peers to rehearse and prepare plays for performance. The practical experience and responsibility of producing plays for performance is in itself a large step toward mastery; no other undergraduate program in the country that we know of offers the student more opportunities to put this work into practice.

BFA students are required to maintain a portfolio that charts their growth and accomplishments as directors. Faculty members will regularly meet with the student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and show continued development as directors in order to continue in the program.

Students must maintain standards of performance.

BACHELOR OF FINE ARTS IN THEATER DESIGN

The Bachelor of Fine Arts in Theater Design is structured to provide an intensive study of the art and discipline of design for theater. Students can focus their study in the areas of costume, lighting, and scenic design, but at all times we stress the collaborative nature of the design process; and students must be familiar with all three design disciplines. The BFA in Design requires discipline-wide study in technical theater, performance, theater history, and text analysis; and it deepens that learning through sequenced classes in design and collaborative process. Students may choose from a variety of electives focusing on technology, technical skills, electronic media, and the business of theater. There are ample opportunities for design students to work on departmental productions, from the bare-bones workshop level to fully budgeted main stage shows. Through advanced capstone classes and a reflective portfolio process, the BFA student is provided with the opportunity to synthesize this learning in preparation for a career in professional theater or study at the graduate level.

In the classroom, students work with a faculty of working professionals who bring their pragmatic approach to the art, craft, and business of the theater. In fact, many of our Design majors work with faculty members on projects outside the department as assistants or in a technical capacity, thus gaining valuable free-lance experience in the business.

BFA students are expected to participate in departmental productions as well as Senior Showcase and must maintain a portfolio that charts their growth and accomplishments as designers. Faculty members will regularly meet with the student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and show continued development as designers in order to continue in the program.

Students must maintain standards of performance.

BACHELOR OF FINE ARTS IN MUSICAL THEATER PERFORMANCE

The Bachelor of Arts in Musical Theater Performance Major provides a rigorous, intensive, professionally oriented education in the skills and discipline of musical theater. Working closely with the Music Department, we emphasize the synthesis of acting, singing, and dancing in order to prepare students for the demands of a field in which the "triple threat" performer often gets the job. Students take a sequence of courses in acting and theater history, dance techniques and styles, and singing and musicianship, as well as courses that integrate the individual areas of study.

At every opportunity, students are encouraged to put into practice what they are learning in the classroom through hands-on engagement in the preparation and presentation of performances produced in the department.

Students are encouraged to audition for musical theater productions and non-musical plays. In the classroom, students work with a faculty of professionals in the field, who bring their expertise to the art, craft, and business of the theater. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts.

Students graduate with knowledge of how to look for work, with the desire and ability to do the work, and with an understanding of the need to grow as an artist beyond graduation as they pursue a career in professional musical theater or study at the graduate level.

BFA students are regularly evaluated to monitor their escalating levels of achievement, and faculty members meet regularly with students to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and demonstrate continued development in order to continue in the BFA program.

Students must maintain standards of performance.

THEATER

INTERDISCIPLINARY BACHELOR OF FINE ARTS IN PLAYWRITING

The Bachelor of Fine Arts in Playwriting is jointly offered by the departments of Fiction Writing and Theater and is structured to provide an intensive study of the art and discipline of writing for the theater. This interdisciplinary major combines the quality of writing practice found in the Fiction Writing Department with the hands-on, collaborative approach to theater practiced in the Theater Department. An application and interview process is required of all students who wish to be accepted into the BFA in Playwriting program. Students accepted into the program will take an intensive series of courses in writing practice with an emphasis on developing an individual voice as a writer. Courses in dramatic and literary theory will put student writing in a wider context. Courses in theater practice will immerse students in the group effort required of theater production. In addition, students will choose electives that focus learning in a specific application of playwriting in consultation with an advisor. Opportunities for staged readings and workshop productions provide a public forum for student writing. Through advanced capstone classes and a reflective portfolio process, the BFA student is provided with the opportunity to synthesize this learning in preparation for a career in professional theater or study at the graduate level.

BFA students are expected to participate in opportunities provided for the public presentation of their writing and must maintain a portfolio that charts their growth and accomplishments. Faculty members will regularly meet with the student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and show continued development as playwrights in order to continue in the program.

Students must maintain standards of performance.

BACHELOR OF ARTS IN THEATER

The Bachelor of Arts in Theater will provide students with a comprehensive overview of the theory and practice of contemporary Western theater. Students will study theatrical processes from a variety of perspectives in order to gain an understanding of, and experience in, the work of the various disciplines involved in mounting theatrical productions. To that end, students will take courses in developing performance skills, theoretical and historical study, the art and craft of design and technical theater, and the conceptual and organizational skills involved in directing for the theater. At every opportunity, students are encouraged to put into practice what they are learning in the classroom through hands-on engagement in the preparation and presentation of performances produced in the department. In the classroom, students work with a faculty of working professionals who bring their experience to the art, craft, and business of the theater. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts. Students graduate with knowledge of how to look for work, with the desire and ability to do the work, and with an understanding of the need to grow as an artist beyond graduation.

The BA in Theater requires that students choose a concentration in Acting, Directing, Musical Theater Performance, Technical Theater, or Theater Design. Students must maintain a C or better to move forward in any sequenced classes.

The Theater Department also offers a post-baccalaureate certificate of major, as well as minors in Acting and Directing and an Interdisciplinary Minor in Playwriting.

Students must maintain standards of performance.

CONCENTRATIONS

ACTING CONCENTRATION

The Acting concentration teaches students advanced performance technique and acting practice to prepare them to fully inhabit roles they are cast in as well as to compete for work after graduation. Students are expected to perform in a minimum of one departmental production prior to graduation. The expectation is that they will do much more. We also encourage students to take advantage of specialized classes we offer to enhance their artistry and marketability upon graduation. Students who also take 31-3240 Acting IV and 31-3900 Professional Survival and How to Audition will be eligible to audition to participate in the Senior Showcase. Students completing the concentration in Acting will be well prepared to audition for graduate schools if they so choose.

DIRECTING CONCENTRATION

The Directing concentration teaches students advanced organizational, conceptual, and production skills necessary to mount credible productions of scripted material. Prior to graduation, students will direct a one-act play and at least one full-length play. Students may also work as assistant directors to faculty or seek an internship in Chicago's busy theater scene to improve their understanding of how professionals go about their business. The focus on theater practice provided by the concentration in Directing provides excellent preparation for students interested in pursuing graduate study.

THEATER DESIGN CONCENTRATION

The Theater Design concentration emphasizes design as a collaborative process that requires close cooperation among each designer, the director, the technical team, and the performers. Students may focus their work in the area of costumes, lighting, or scenic design, but they must take classes in each area to gain familiarity with all three design disciplines. Classes are also required in the areas of makeup, technical theater, rendering and drawing, art and theater history, and beginning acting. There are ample opportunities for these students to work on departmental productions, from the bare bones workshop level to fully budgeted main stage shows. In addition, assistant design and internship opportunities are available for students to work on productions in the larger Chicago theater community. These opportunities often

PROGRAM DESCRIPTIONS

THEATER

FOR PREREQUISITES, SEE COLUM.EDU

become available through the influence of our faculty of working professionals. Upon graduation, students with a concentration in Theater Design have developed a strong portfolio of work that can be used to seek admission to graduate school or to look for work in the professional theater.

Students must maintain standards of performance.

TECHNICAL THEATER CONCENTRATION

The Technical Theater concentration will provide students with a comprehensive overview of the practice of technical theater and production management. We emphasize theater as a collaborative process that requires close cooperation among all members of a production team. Students take classes that advance their technical knowledge of costumes, lighting, and scenic construction to prepare them to facilitate the work of designers. Students may focus their learning through classes in stage management, scenic or costume construction, and technical direction. Classes in theater history, beginning acting, and theater design provide breadth. There are ample opportunities for students to work on departmental productions as stage managers, technical directors, or production managers, from the bare-bones workshop level to fully budgeted main stage shows. In addition, freelance and internship opportunities are available for students to work on productions in the larger Chicago theater community. These opportunities often become available through the influence of our faculty and staff of working professionals. Upon graduation, students who earn a concentration in Technical Theater have developed a strong résumé of practical experiences that can be used to seek admission to graduate school or to look for work in the professional theater.

Students must maintain standards of performance.

MUSICAL THEATER PERFORMANCE CONCENTRATION

The Musical Theater Performance Concentration provides students with a comprehensive education in the skills and discipline of musical theater. Students take a sequence of courses in acting and theater history, dance techniques and styles, and singing and musicianship, as well as courses that integrate the individual areas of study at an increasingly sophisticated level of achievement. Working closely with the Music Department, we emphasize the synthesis of acting, singing, and dancing in order to prepare students for the demands of a field in which the "triple threat" performer often gets the job. In addition, the program enables students to take elective courses in areas related to musical theater, such as directing, composing, stage management and design, marketing and management, and journalism and criticism. At every opportunity, students are encouraged to put into practice what they are learning in the classroom through hands-on engagement in the preparation and presentation of performances produced in the department. Students are encouraged to audition for musical theater productions and non-musical plays. In the classroom, students work with a faculty of professionals in the field, who bring their expertise to the art, craft, and business of the theater. This pragmatic approach prepares

students to face the challenging realities of making a life in the performing arts. Students graduate with knowledge of how to look for work, with the desire and ability to do the work, and with an understanding of the need to grow as an artist beyond graduation.

Students must maintain standards of performance.

INTERDISCIPLINARY BACHELOR OF ARTS WITH A CONCENTRATION IN PLAYWRITING

The Bachelor of Arts with a Concentration in Playwriting is jointly offered by the departments of Fiction Writing and Theater. This interdisciplinary major combines the quality of writing practice found in the Fiction Writing Department with the hands-on, collaborative approach to theater practiced in the Theater Department. Students will be immersed in the business of writing for theater with an emphasis on developing an individual voice that must be integrated into the group effort required of theater production. Students will take classes in writing practice, theater performance, and dramatic theory as the core of the major. In addition, students will choose electives that focus learning in a specific application of playwriting. Electives will be selected with the consultation of an advisor. Opportunities for staged readings and workshop productions provide a public forum for student writing.

Upon graduation, students will have developed a body of work that has been tested in the laboratory of live theater. This work can be confidently submitted for admission to graduate school or for seeking productions in professional theater.

Students must maintain standards of performance.

Minor in Acting

The goal of the minor in Acting is to provide students with a concentrated introduction to the skills and theories required of the craft and practice of acting. Students will develop skills in the craft of vocal production, physical adaptability and expressiveness, textual analysis of dramatic literature, and an understanding of the basics of theatrical production. In conjunction with training in craft skills, students will develop their talents as performers through the spontaneity of live performance.

This minor will be of interest to students who are training for careers with close tie-ins to the performing arts or in which public performance will be required in the fulfillment of their duties.

THEATER

Minor in Directing

The goal of the minor in Directing is to provide students with a concentrated introduction to the theories, skills, and practice of directing for the theater. Students will study directing as a multifaceted discipline involving an understanding of the process of acting, the introduction of technical and design elements, organization through project management, as well as a thorough comprehension of dramatic structure. In the minor's capstone course, students will coordinate all of these elements through the production of a one-act play of their choosing.

This minor will be of interest to students who wish to develop an understanding of the skills necessary to conceptualize, organize, and facilitate the preparation of scripted material for performance.

Interdisciplinary Minor in Playwriting

The goal of the Interdisciplinary Minor in Playwriting is to provide students with a comprehensive opportunity to broaden their skills in writing for the stage and media performance modes. Students in this program will develop the requisite skills for both long and short forms of stage writing and for adaptation of fictional works to script forms. Through elective choices, students may further develop their performance writing or build skills in theatrical performance or collaboration. The range of writing and performance experiences will enhance the student's professional marketability in the related fields of stage and media advertising, public relations, and other fields involving creative problem solving and script forms.

Comedy Studies: A Semester at The Second City™

The Theater Department of Columbia College Chicago and The Second City™ have created a semester-long program of courses in the study of comedy which are taught by the experts in comedy at the Second City Training Center in Chicago, with college credit provided by Columbia College Chicago. The program provides a unique opportunity to study full-time at The Second City™, the nation's center of comedy and satire, for an entire semester.

The Comedy Studies Program is open to any college undergraduate with a minimum of junior-level status who has a demonstrated interest in performance, comedy writing, and improvisation. All students enrolled in the program take the same full load of 16 credit hours during the 15-week semester. All classes are held at The Second City Training Center in Chicago. To learn more about the program, including how to apply, visit: comedystudies.com.

COURSE DESCRIPTIONS

THEATER

FOR PREREQUISITES, SEE COLUM.EDU

31-1200 Acting I: Basic Skills

Students learn the discipline of acting through physical, vocal, and improvisational exercises. Course uses some text work consisting of short scenes and monologues from plays to teach beginning actors awareness of their own and others' needs on stage. Scenes are not presented during performance weeks. Voice Training for the Actor I is recommended as a concurrent course. Required course for all Theater majors.

3 CREDITS

31-1205 Acting I: Scene Study

Students learn to solve beginning acting problems through work on two-person scenes from contemporary plays. Students study acting text for clues to character behavior and motivation fleshed out during the rehearsal process in preparation for performance. Scenes may be presented formally during performance weeks. Rehearsal Lab must be taken concurrently.

3 CREDITS

31-1210 Improvisational Techniques I

This course teaches fundamental improv skills needed for all acting and character work and the basic techniques for becoming an improv actor. Course is taught by faculty who work at Chicago's famed Second City.

3 CREDITS

31-1300 Voice Training for the Actor I

Voice Training for the Actor I is an introduction to the vocal mechanism used in the production of an effective and flexible voice for the stage. Students will learn fundamentals of breathing, resonance, projection, and articulation. Vocal technique will be applied to readings and presentations of theater monologues. Students will learn a vocal warm-up, record, memorize, and perform. The theory of voice and speech will be addressed in a text chosen for the course.

3 CREDITS

31-1305 Body Movement for Actors I

Course focuses on development of proper physicality, stretch, and strength and on activation and direction of energy. Students develop an individual movement voice and understand how to modify it to respond to emotional and physical needs of a character. Acting I: Scene Study is recommended as a concurrent course.

3 CREDITS

31-1310 Feldenkrais: Awareness through Movement

This course is based on Moshe Feldenkrais Awareness through Movement lessons. Through select breathing and movement sequences, students learn new vocal patterns and make spontaneous acting choices beyond habitual movement. Movement sequences are light and easy and may be accomplished by anyone regardless of age or physical limitations.

3 CREDITS

31-1350 Speaking Out

Course explores the dynamics of human communication and is a workshop arena for developing skills necessary to become an effective and energetic communicator at home and work. Strong emphasis is placed on increasing vocal skills including breath support, releasing habitual tensions, and developing resonance and clarity. Course can be used for General Education credit by non-Theater majors.

3 CREDITS

31-1400 Musical Theater History I

Course is required for Musical Theater majors in the first semester of their first year. This is the first half of a two-semester course covering development of musical theater from its roots in opera, operetta, and vaudeville to the revues and musical comedies of the 1920s and 1930s to the emergence of the modern musical in the work of Rodgers and Hammerstein. Students are introduced to shows and songs from each period through readings, recordings, and videos. Course is offered fall semester only.

2 CREDITS

31-1405 Musical Theater History II

This is a required class for Musical Theater Performance majors in the second semester of their first year. Course is the second half of a two-semester course continuing study of the history of the musical begun in Musical Theater I: From the Beginnings to 1945. Instruction covers development of musicals of Rodgers and Hammerstein to the pop-operas and spectacles of the present. Content gives some attention to movie musicals and the introduction of shows and songs from each period through readings, recordings, and videos. Course is offered spring semester only.

2 CREDITS

31-1410 Voice Training I: Musical Theater

This course introduces various techniques to aid beginning actors in development and use of their natural voices for the stage. Students practice fundamentals of breathing, resonance, and articulation; learn vocal warm-up in preparation for performance; and study and perform contemporary material.

3 CREDITS

31-1430 Musical Theater Dance I

This is a practical introduction to basic techniques necessary to the Musical Theater Performance major. Class teaches fundamental dance combinations for performance as in a professional audition. Students are offered a focused approach which will develop the skills necessary to perform basic floor combinations, show improved flexibility and strength in ballet and jazz techniques.

2 CREDITS

COURSE DESCRIPTIONS

THEATER

31-1431 Beginning Musical Theater Tap

This is a beginning level course designed to develop students' technique, performance and repertoire within the specialized styles of musical theater tap necessary for Musical Theater majors. Each class will include tap terminology, rhythm progressions, and Broadway style tap combinations. Students are offered a focused approach to develop the skills to perform basic floor combinations, improve flexibility, strength, and musicality. Students will also be introduced to tap dance combinations and procedures representative of a professional musical theater audition.

2 CREDITS

31-1435 Musical Theater Dance for the Singer/Actor

This course is an introductory level class which focuses on the terminology and basic dance techniques necessary to the Musical Theater Performance major. Understanding and executing basic dance terminology will be the focus of this class along with attention to proper nutrition and injury prevention. Students will have the opportunity to build a vocabulary of dance terms and apply them in basic floor combinations representative of a variety of musical theater dance styles. Each class session will also include strengthening exercises which will allow students to improve flexibility, conditioning and technique in ballet, jazz and tap.

2 CREDITS

31-1500 Production Techniques: Crew

Students work as backstage crew for Theater Department productions. Students gain understanding of behind-the-scenes labor that supports on-stage performance. Participants also get the opportunity to observe nuance and change in live performance as it occurs over several performances. Time is required outside of class.

2 CREDITS

31-1505 Production Techniques: Stagecraft

Through lecture and hands-on experience, students are introduced to fundamentals of costume construction, scenery construction and design, and technical aspects of stage lighting.

2 CREDITS

31-1510 Drafting for Theater

This course introduces mechanical drawing techniques as applied to the performing arts. Students learn to create clear, accurate drawings to be used for the design and construction of scenery, and the preparation and implementation of a lighting design. Course is recommended for those interested in the visual design elements of performing arts and is a prerequisite for all theater design courses.

3 CREDITS

31-1515 Rendering Techniques

Course introduces figure drawing, color, light and shadow, and a variety of rendering materials and techniques. Coursework focuses on rendering of costumes, stage lighting effects, and sets. This is a prerequisite for all costume, lighting, and set design courses.

2 CREDITS

31-1520 Lighting Technologies

Basic skills course addresses primary information for those interested in the art of stage lighting. Instruction includes purposes, allied techniques, equipment terminology, use of color, and fundamental drafting.

3 CREDITS

31-1525 Costume Construction I

Course provides introduction to Costume Shop techniques and procedures. Through assigned projects, students learn basic machine and hand-sewing techniques, pattern development with special emphasis on drafting and draping, and all aspects of costume building from rendering to finished project. Content provides overview of related subjects such as millinery, costume props, and formal wear.

3 CREDITS

31-1530 Introduction to Set Construction

Course introduces set construction in the Classic and New Studio Theaters utilizing the component pieces of the available studio kits. Students work with reading and interpreting ground plans, designing and assembling simple sets, and analyzing the construction of sets both on campus and in the professional world. Basics of studio lighting and sound systems are covered.

3 CREDITS

31-1599 Directed Study: Crew

This course provides an opportunity for students to earn credit and satisfy their departmental crew requirement by serving as running crew on faculty and student directed workshops. Not only are crew positions essential to mounting theater performances, they can serve as important opportunities to learn how different elements are integrated into a theatrical whole and how a production can change from performance to performance. The students earn one hour of crew credit for serving as running crew on any workshop production.

1-6 CREDITS

31-1600 Introduction to Design for the Stage

Students gain better understanding of theatrical design as a whole and learn terminology and principles basic to all aspects of theatrical design. Students explore theatrical design through selected readings and individual and group projects. Course is a prerequisite for all theater design courses and is a recommended general introduction to production process for all Theater majors. Course requires no special vocabulary, experience, or art skills.

3 CREDITS

COURSE DESCRIPTIONS

THEATER

FOR PREREQUISITES, SEE COLUM.EDU

31-1605 Stage Make-up I

Course focuses on communicating character to audience through makeup. Students learn basics of stage makeup, including aging techniques, character analysis, corrective makeup, use of color, use of simple modeling materials, crepe hair, and beginning special effects. Students work as makeup crew for at least one main season show.

3 CREDITS

31-1650 Puppetry, Pageantry, and the Art of Spectacle

Students will explore spectacle, street performance, puppet making, and community parade. Using various materials, students will learn to construct basic rod puppets and spectacle objects. Performance and its relationship to puppetry will be explored. In addition, basic tools of the woodshop will be explained, as well as sculpting and papier maché.

3 CREDITS

31-1655 Beginning Puppetry

Using various materials, students will learn to construct a variety of puppets and their environments. The class will offer an overview of puppetry, hands-on demonstrations, and performance and puppet creation workshops. Students will create original performances exploring the intersection of movement, sound, text and puppetry. The class will specifically teach Shadow and Rod puppetry.

3 CREDITS

31-1700 Director's Tool Kit

By exploring acting exercises, talking and listening to advanced and professional directors, seeing and analyzing productions, and reflecting on their own experiences, Directing majors will begin to consider the tools needed to become successful directors.

2 CREDITS

31-2100 Theater History and Inquiry

Students will examine theater history through active research and inquiry into selected periods and genres of theater. After reading and discussing a script, students will research primary and secondary sources to place the work in its artistic and cultural context. A short presentation of the research will follow. Then, students will develop a thesis and develop that idea through writing, performance, and/or visual presentation.

3 CREDITS

31-2120 Text Analysis

Students study different methodologies of script analysis to develop greater skill in interpretation. Analytical methods provide students with glimpses of plays' underlying structural principles, leading to deeper understanding of overall meaning. Instruction includes overview of the history of dramatic criticism in Western theater. Course provides common working vocabulary and methods of analysis, facilitating communication of production ideas. Writing intensive course is useful for actors, directors, and designers.

3 CREDITS

31-2177 Rehearsal Lab

Taken concurrently with most acting classes, course guarantees two free hours each week at the same time as other students in class. Lab ensures adequate rehearsal time outside of class for scenes being prepared for class. When students have no scenes to rehearse, lab becomes study period.

1 CREDIT

31-2190 Context for Comedy

Students will follow and discuss current events and other topics that provide fodder for political and social satire. This course provides impetus for students of comedy to delve deeply into political and social issues and to explore their personal response as a preparation for the creation of satirical work.

2 CREDITS

31-2200 Acting II: Advanced Scene Study

Students further develop knowledge of basic dramatic scene structure, exploring more difficult two-person scenes and focusing on specific, individual acting problems. Scenes are presented formally during performance weeks. Concurrent enrollment in Voice Training for the Actor II is recommended. Rehearsal Lab must be taken concurrently.

3 CREDITS

31-2201 Acting II: Advanced Scene Study for Musical Theater

This continuation of Acting I: Scene Study requires the musical theater student to apply his/her knowledge of basic dramatic scene structure to material from the musical theater repertoire. It will focus specifically on the acting challenges particular to the musical theater form, with emphasis on deepening character relationships and objectives through dialogue, song, and staging. Scenes will be presented formally during performance week.

3 CREDITS

31-2205 Acting II: Character and Ensemble

Students develop several different characters through work on scenes requiring an ensemble style among actors on stage. Instruction focuses on stage concentration in the give-and-take situation of three or more actors on stage at the same time. Large cast scenes are presented during performance weeks. Concurrent enrollment in Body Movement II or Stage Combat I is recommended.

4 CREDITS

31-2210 Improvisational Techniques II

Focusing on an approach to acting through improvisation, course bridges gap between improvised and scripted work. Content includes study in performance skills, Second City techniques, characters, playing, and improvisational games based on the teachings of Viola Spolin.

3 CREDITS

COURSE DESCRIPTIONS

THEATER

31-2211 Improvisational Techniques III

Focusing on an approach to acting through improvisation, course bridges the gap between improvised and scripted work. Content includes study in performance skills, Second City techniques, characters, playing, and improvisational games based on the teachings of Viola Spolin.

3 CREDITS

31-2271 Puppet Workshop: Toy Theater

This course will introduce students to the rudiments of puppetry through the lens of toy theater. Working from a basic model, students will design and build their own toy theaters and execute simple performances to animate them. Students will explore how design elements of scale and environment can be used to generate action and conflict in a microcosmic theater.

1 CREDIT

31-2300 Voice Training for the Actor II

Voice Training for the Actor II is a continuation of Voice Training for the Actor I. A more proficient use of the techniques for respiration, phonation, resonance, projection and articulation are explored. Skills in pronunciation and variety and expression are introduced. Technical knowledge is demonstrated in contemporary and classical monologues from theatrical repertoire. Students learn a vocal warm-up, record, memorize and perform. An extended study of voice and speech for the stage is addressed in a text chosen for the course.

3 CREDITS

31-2305 Body Movement for Actors II

Course continues study of Body Movement for Actors I. Students use their more conscious, able body to develop characterization. Acting II: Character and Ensemble is recommended as a concurrent course with Body Movement for the Actor II.

3 CREDITS

31-2315 Stage Combat I

This beginning course teaches how to create the illusion of violence for stage and screen including basic instruction in Unarmed (feet, fists, slaps, punches, kicks, falls, and rolls) and Rapier and Dagger (Parries, cuts, thrusts and more!). The emphasis is on safe and realistic violence for the stage. Midterm scenes will be performed in the classroom. Final scenes will be performed on the main stage during Performance Week.

3 CREDITS

31-2316 Stage Combat II

This course offers continued study of safe and realistic violence for the stage and screen. The emphasis is on Advanced Unarmed and Rapier and Dagger; new weapon skill- Broadsword added. Midterm scenes will be performed in the classroom. Final scenes will be performed on the main stage during Performance Week. Adjudication of Skills Proficiency by a Fight Master of the Society of American Fight Directors and the British Academy of Stage and Screen Combat will be integrated into the final performances

3 CREDITS

31-2325 Accents and Dialects

Students examine and practice the 10 most commonly used English and foreign language dialects encountered in English-speaking theater. Content emphasizes technical aspects of dialect, such as vowel and consonant pronunciation, lilt, rhythm, and vocabulary, and how they affect a theatrical character's personality.

3 CREDITS

31-2370 Physical Comedy Workshop

Course offers opportunity for performing arts students to explore and develop their personal approach to physical comedy through exposure to a variety of comedy styles and techniques with an emphasis on continuous creation, rehearsal, and performance followed by analysis.

1 CREDIT

31-2372 Basic Viewpoints Workshop

Viewpoints is a movement philosophy that explores the issues of time and space. In theater, it allows a group of actors to function spontaneously and intuitively; to generate bold new work quickly by developing flexibility, articulation, and strength in movement; and to use writing and other resources as steps to creativity. Students will learn the vocabulary and basic theory by applying viewpoints to creating new compositions as well as using them with existing theatrical texts.

1 CREDIT

31-2373J Meisner Technique Workshop

This technique workshop focuses on an approach to acting through the work of Sanford Meisner. This three week immersion course will use repetition exercises, activity exercises and scene work to develop the actor's ability to simultaneously be in the moment with other actors, his/her environment and the text.

2 CREDITS

31-2390 Physical and Vocal Training for Comedy

Students participate in an active physical and vocal warm-up while learning techniques of physical comedy and expanding the range of vocal production. Topics such as clowning, slapstick, mask work, accents, and dialects are covered actively in classroom exercises.

2 CREDITS

31-2400 Musical Theater II: Scenes and Songs

Course in acting for the musical theater concentrates on spoken and musical scene work, excluding choral numbers and dancing. Students research and learn two-person and small-group scenes from the basic repertory of American musical theater with emphasis on extending characterization from spoken dialogue into song. Class is available to Theater, Music, and Dance majors. Course is required for Musical Theater Performance majors. Students perform scenes and songs during performance weeks.

3 CREDITS

THEATER

31-2430 Musical Theater Dance II

This continuing class extends the technical skills needed by the musical theater performer. Students are challenged with more complicated material, and greater demands are placed on speed of learning. Significant attention is paid to audition practices and professional discipline.

2 CREDITS

31-2431 Intermediate Musical Theater Tap

This is an intermediate level course designed to develop students' technique, performance and repertoire within the specialized styles of musical theater tap. This course is a logical progression from beginning Musical Theater dance classes. Each class will include tap terminology, rhythm progressions, Broadway style tap combinations, and mock auditions. Emphasis will be placed on speed of learning for audition purposes. Students are offered a focused approach and benefit from studying the specific styles of musical theater tap exclusively in one course.

2 CREDITS

31-2435J Topics in Musical Theatre Dance

Students will study specialized dance techniques, or the work of specific choreographers to improve their practice and understanding of musical theater dance. This rotating series of workshops will broaden the students' knowledge of musical theater dance, and deepen their ability to apply basic techniques toward learning specialized dance skills or styles. There will be an emphasis on injury prevention and the connection between anatomy and specific techniques or styles.

1 CREDIT

31-2510 Advanced Set Construction

This course is an advanced examination of set construction, emphasizing the procedures for construction of large, intricate theatrical sets. Students will learn to use more advanced shop tools and materials to construct scenic elements such as platforms and flats. The assembly of complex sets will be covered, both in terms of structure and set dressing. Students will be introduced to the terminology of theatrical architecture and mechanics. Safety and long-term health issues will be discussed, with the goal of training students to protect their health in the workplace. This course is for sophomore to junior level scenic designers and theater technicians.

3 CREDITS

31-2511 Scenic Model Making for Theater

Students will be introduced to scenic modeling techniques, including: skills for developing set designs through the use of the experimental model, the transfer of two-dimensional drafting into three dimensional model form, and finishing techniques for a presentation model. This course is recommended for those interested in the visual design elements of the performing arts and is a prerequisite for set design classes.

2 CREDITS

31-2515 Scene Painting

Course is an introduction to and practical application of processes, materials, and techniques used in painting theatrical scenery. Students study color theory, the inter-relationship of additive and subtractive mixing, and the manipulation of two-dimensional space through the use of form and color.

3 CREDITS

31-2521 AutoCAD for the Performing Arts

This course provides students with a thorough introduction to computer aided design with a focus on theatrical uses for AutoCAD. With hands on exercises, assignments and projects students will gain the capacity to create and distribute industry standard (USITT) theatrical drawings that mimic hand drafting. This course is recommended for scenic designers.

3 CREDITS

31-2522 VectorWorks for the Performing Arts

This course provides students with a thorough introduction into computer aided design with a focus on theatrical uses for VectorWorks. By using hands-on exercises, assignments, and projects, students will gain the capacity to create and distribute industry standard (USITT) theatrical drawings and light plots. The student will learn basic drawing tools and techniques for completing theatrical drawings and light plots. The course will cover page layout and printing techniques. This course is recommended for lighting designers. Student access to the computer lab is available to complete assignments outside of class.

3 CREDITS

31-2526 Costume Construction II

Guided independent study focuses on advanced patterning and construction techniques. Prospective projects include development of costume from rendering through finished product for main stage show; pattern development from a historical piece; draped patterning and construction from historical source; and corset construction and tailoring. Students are required to complete at least three independent projects.

3 CREDITS

31-2530 Stage Management

In this advanced workshop, students stage-manage or assist in stage-managing main season productions, developing the skills and techniques required in overseeing, rehearsing, and running a show.

4 CREDITS

31-2610 Set Design

Course teaches methods of approaching, developing, and completing set designs through detailed study encompassing scenic history, research, styles, and techniques. By designing several simple theoretical projects, students develop and expand skills and knowledge of artistic and technical demands of professional set designing. Design Studio must be taken concurrently with Set Design.

2 CREDITS

COURSE DESCRIPTIONS

THEATER

31-2615 Costume Design

Students begin to develop skills required of a professional costume designer through specific design projects. Upon completion of the course, students should have projects that demonstrate an ability to formulate and clearly render a well-researched costume design.

2 CREDITS

31-2620 Lighting Design

The basic mechanical and design principles presented in Lighting Technology are expanded to meet student's individual artistic expression in the field of lighting design for theater.

2 CREDITS

31-2670 Experience in Sound for the Theater

Course is an introduction to theater sound design for those with little or no prior experience in sound/music work. Students will explore the nature of acoustic phenomena and perception, discovering the dramatic potential and relationships of sound to image, text, and movement in their practical applications. While the use of live sound will be touched upon, the main emphasis will be on electronically reproduced sound.

1 CREDIT

31-2677 Design Studio

This elective course is for anyone interested in developing rendering skills used in design for stage. Studio course is structured for faculty members of design to participate as advisors. Assignments respond to students' varying skill levels. Students furnish art supplies. Concurrent enrollment in this class required for all students enrolled in costume design, set design, and advanced lighting design.

1 CREDIT

31-2700 Directing I

Course focuses on process through which one approaches a play from a directorial point of view. Students read and discuss six plays and direct scenes from three of them. One play is presented during performance week. Students write an analysis of the play from which the final scene is taken.

4 CREDITS

31-2800 Playwriting Workshop I

Course introduces basic techniques of structure and dialogue in playwriting. Written exercises are submitted and discussed to identify dramatic events. Students initiate development of a one-act play or the first act of a three-act play.

4 CREDITS

31-2805 Playwriting Process: Outreach and Inreach Through Revision

This course provides playwriting practice for writers interested in the intersection of individual expression and community arts. Students will develop original work by combining community arts techniques with their personal writing process. Community arts

approaches will be learned through the revision of scripts developed through service learning projects. Students will read, discuss and revise to explore the processes through which the scripts were originally created and the audiences for whom performances are intended. Writing will be both individual and collaborative.

3 CREDITS

31-2900 Cold Readings

Course gives students practical experience with cold readings of scripted material in a classroom environment. Cold readings are used both in school and professional audition situations to cast actors in roles. Actors learn techniques that best help them in a cold reading situation. Plays are assigned reading each week.

2 CREDITS

31-2910J Auditioning for Improvisation

The course will cover the basics of professional conduct and preparation to audition for Second City and other improvisationally oriented audition situations.

1 CREDIT

31-2940 Musical Theater Audition Workshop

This workshop will help prepare students to audition for roles in musical theater by expanding their repertoire of audition material and improving their audition protocol. Students will work on choosing musical material that showcases their voice and matching that with monologues that complement or contrast their choice of music.

1 CREDIT

31-2950 Teaching Practicum

This class will engage students in the theory and practice of teaching theater to youth. The class meets twice a week. Students will spend one class studying teaching fundamentals: classroom management, curriculum development, lesson planning, and assessment as they relate to teaching performance skills. The other class will be spent in practice in a youth theater program in the Chicago area. Students will teach and observe each other's teaching in an established, ongoing youth arts program.

3 CREDITS

31-2960 Creating Performance Seminar

Students will form a performance ensemble that will develop, rehearse, and perform an original piece of theater. The ensemble will include writing, design, directing, production, and acting members. Each will work as a specialist within their area of concentration, but also as an ensemble member who will seek and give input outside the area of their growing expertise. Students will explore collaborative models appropriate to the involvement required at different stages of creative and practical performance development. Where practical, the ensemble will collaborate with another group in a service learning and/or interdisciplinary environment.

3 CREDITS

THEATER

31-2965J Drama Facilitation

This class will provide the student with the core principles and practices of facilitating groups learning drama and the opportunity for practical application of workshop facilitation theory and skills in preparation for doing work in Theater in Education. T.I.E. uses theatre and drama techniques to provide a unique and creative educational experience for public school students, hospital patients, groups with disabilities, and other specialized groups, which can be adapted to many learning environments. Along with workshops using games and improvisation skills, students will learn how to identify themes or important issues among groups and develop auxiliary materials for further use of the group or classroom.

2 CREDITS**31-2970 Introduction to Theater in Chicago**

Students attend three theater productions in Chicago and discuss productions with some of the artists who created them. Students discuss theater in Chicago with other leaders in the profession, including administrators, producers, and critics.

1 CREDIT**31-2972 Voice Over Workshop**

This workshop explores the business and practice of performing voice overs. Students will study audition protocol, how to approach different kinds of copy, microphone techniques, and studio etiquette with a voice over professional.

1 CREDIT**31-2972J Voice Over Workshop**

This workshop will explore the business and practice of performing voice overs. Students will study audition protocol, how to approach different kinds of copy, microphone techniques, and studio etiquette, with a voice over professional.

1 CREDIT**31-2973 Monologue Workshop**

This workshop will consist of practical coaching sessions aimed at giving the individual student the means to achieve two presentable audition monologues. Students will approach a two-minute monologue as they would a scene: finding objectives, choosing tactics, and scoring beat changes. Students will also learn basic audition protocol.

1 CREDIT**31-2990 International Theater Workshop**

The International Theater Workshop provides Theater majors with the opportunity to study contemporary techniques and practices in international theater making through exposure to international theater artists. This summer workshop will run two weeks, 6 hours per day, providing an immersion in the work of a particular international theater artist. Participation in the International Theater Workshop is open to all theater majors.

3 CREDITS**31-2990J International Theater Workshop: London, England**

This one week international theater workshop in London, England is in collaboration with the London International School of Performing Arts (LISPA). Participants will receive a practical introduction to the Lecoq technique of creating performance, and attend performances at the London International Festival of Mime and Physical Theater.

3 CREDITS**31-2999 Directed Study: Theater**

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses, or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 CREDITS**31-3120 Performance Theory****3 CREDITS****31-3125 Dramaturgy**

Course provides an overview of the art and craft of dramaturgy in the contemporary theater. Through individual and group projects, students examine the role the dramaturg plays in developing production concepts, conducting production research, choosing translations, and developing adaptations of literature for performance. Students will also consider how the dramaturg functions within a theatrical organization to assist in season selection, audience education, and audience development.

3 CREDITS**31-3160 Period Styles for Theatrical Design**

This course will familiarize students of theatrical design and directing with the prevalent visual movements in art, architecture, fashion and decorative arts. It will integrate these diverse elements to create a knowledge of the cultural life of each period discussed. The course will focus primarily on Western art movements but also select topics from Asia, Africa, and South America. Lecture, research, and field trips utilizing Chicago's architecture and cultural institutions will aid students in the development of their visual vocabulary.

3 CREDITS**31-3165 Period Styles for Theatrical Design II**

This course is a continuation of the topics discussed in Period Styles for Theatrical Design I.

3 CREDITS

THEATER

31-3190 History and Analysis of Modern Comedy

This course is an overview of the history of modern comedy from its roots in ancient Greece and Rome to the present day. Through lectures, readings, audio and video recordings, the course will look at comic traditions including Commedia dell'Arte, Shakespearean comedy, Restoration farce, burlesque, clowning, vaudeville, cabaret, slapstick, stand-up, and situation comedy. Special emphasis will be placed on satire and the development of the revue form.

3 CREDITS**31-3200 Acting III: Acting & Performing**

Diagnostic class concentrates on expanding character and style range of student according to individual need. Lectures, discussions, and improvisation workshops concentrate on building a character and on the playing of subtext. Pairs of new audition pieces are learned and performed, as are short two-person and ensemble scenes. Other Acting III Styles classes may be taken concurrently.

4 CREDITS**31-3202 Acting III Styles: The Greeks**

Scene study class concentrates on tragedies and comedies of ancient Greek playwrights. Dramatic and choral scenes are studied and presented during performance week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS**31-3204 Acting III Styles: Shakespeare I**

Course involves in-depth text analysis and verse work from Shakespeare's First Folio with goal toward performance. Students engage in monologue and scene study work designed to help the actor find Shakespeare's clues about character and performance in the text. Scenes are presented during performance weeks. Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS**31-3206 Acting III Styles: Shakespeare II**

Scene study and monologue class involves further work from Shakespeare's First Folio. Study focuses on rehearsing text and finding clues about character, blocking, and motivations, then transferring them into performance. Students present scenes during performance week. 31-2177 Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS**31-3208 Acting III Styles: Moliere and Restoration**

Class explores the plays of Moliere and the Restoration using devices of the Commedia dell'Arte and other techniques and exercises that serve to enhance actor's understanding of a presentational style. Through scene work and projects performed during performance week, students develop a strong sense of what makes these plays so timely and funny. 31-2177 Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS**31-3210 Acting III Styles: Chekov**

Scenes by late 19th century Russian dramatist are studied and presented during performance week. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS**31-3212 Acting III Styles: Shaw, Wilde and Coward**

Course studies lives and backgrounds of playwrights in relation to their place in theater history. Important plays from the canon are read and discussed. Monologues, two-person, and ensemble scenes are studied and presented during performance week. Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS**31-3214 Acting III Styles: Brecht**

Course studies 20th century German playwright and his style of epic theater. Students present scenes from his plays during performance week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS**31-3216 Acting III Styles: Pinter and Albee**

Scene study class examines the major works of these 20th century playwrights. Scenes are rehearsed in both of these acting styles and presented during performance weeks. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS**31-3218 Acting III Styles: Farce and the theater of the Absurd**

Scene study and monologue class explores plays by Samuel Beckett and Eugene Ionesco and by inheritors of their tradition: Tom Stoppard, Christopher Durang, and others. Scenes presented during performance week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles may be taken concurrently.

3 CREDITS

THEATER

31-3220 Acting III Styles: Irish Theater

Course focuses on plays written by Yeats, Synge, O'Casey, and other Irish playwrights of the late 19th and 20th centuries. Students work on monologues, two-person scenes, and ensemble scenes that are presented during performance week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS**31-3222 Acting III Styles: Contemporary British Styles**

Course is a scene study and monologue examination of the work of Stoppard, Hare, Brenton, Gens, Churchill, and Edgar. Scenes from these playwrights' works are presented during performance week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS**31-3224 Acting III Styles: African- American Theater I**

Scene study and monologue classes use texts by African-American playwrights to develop performance techniques. Scenes are presented during performance week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS**31-3225 Acting III Styles: African- American Theater II**

Scene studies and monologue classes use texts by African-American playwrights to develop performance techniques. Scenes are presented during performance week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS**31-3226 Acting III Styles: Latino Theater**

Course gives brief history and overview of Latino theater in the U.S. as a group students read six to eight plays by Latino authors and discuss their significance in contemporary American theater. Class members choose scenes from readings, rehearse them, and present them during performance week. 31-2177 Rehearsal Lab is required. Other Acting III Styles may be taken concurrently.

3 CREDITS**31-3227 Acting III: Women Playwrights**

Course studies the lives and backgrounds of women playwrights in relation to their place in theater and society. Students work on monologues, two-person, and ensemble scenes that are presented during performance weeks. Concurrent enrollment in rehearsal lab is required.

3 CREDITS**31-3228 Acting III: Physical Theater I**

Class explores creation and development of collaboratively generated performance. Students receive individual and small-group assignments to create short performance pieces through movement, image, sound, character, and object use for class discussion and development. Goal is to create an ensemble performance work presented at semester's end. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS**31-3232 Acting III: Comedy Workshop I**

Students write and perform their own Second City-style comedy revue with occasional lunch hour performances throughout semester. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS**31-3233 Acting III: Comedy Workshop II**

Students write and perform their own Second City-style comedy revue with occasional lunch hour performances throughout semester. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS**31-3234 Acting III: Camera Techniques**

Theater majors act in front of a camera that is directed by Television majors. Acting students develop understanding of differences between acting on stage and acting on camera. Students do interviews, monologues, and scenes, all captured on videotape. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS**31-3240 Acting IV**

Advanced scene study course concentrates on expanding character and style ranges of students according to their individual needs. Monologues, two-person scenes, and ensemble scenes are presented during performance weeks.

3 CREDITS**31-3290 Acting III: Sketch and Theatrical Comedy**

This monologue and scene study course looks at techniques specific to acting comic texts with special emphasis on sketch, revue, and 20th century American theatrical comedy. The course will conclude with a final performance of previously scripted material.

3 CREDITS**31-3295 Creating Scenes through Improvisation**

Students will work in small groups and as an ensemble to experience the process of creating scenes through improvisation both through pre-planning and spot improvisation. Concepts include relationship, character, status, objectives, scenic structure, beats, and editing. The class will culminate in a fully improvised performance.

3 CREDITS

COURSE DESCRIPTIONS

THEATER

31-3300 Voice Training for the Actor III

Voice Training for the Actor II is a continuation of Voice Training for the Actor I and II in which students develop an effective and flexible voice for the stage. Students will function at an advanced level in the use of vocal techniques including: diaphragmatic breathing and breath support, phonation, resonance, projection, articulation, pronunciation, variety and expression. Emphasis will be placed on assessing skills and applying appropriate exercises to encourage advancement in each area. Vocal techniques will be explored through various approaches based primarily in the methods of Cicely Berry, Kristin Linklater and Patsy Rodenburg. Students will learn a vocal warm-up, record, memorize and perform. Students will present a vocal ensemble performance for critique by the chair and faculty of The Theater Department at the end of the term.

3 CREDITS

31-3305 Singing for the Actor I

Course focuses on proper techniques for breathing, projection, voice placement, and articulation taught through singing. Instruction emphasizes text interpretation and characterization in song. This is not a class that teaches the actor to be a singer, but a class that teaches singing technique to broaden the actor's spoken vocal range. Course instruction makes actors more comfortable with singing as part of their acting equipment. Students give public performance at semester end. Course is required for all students with an Acting concentration.

3 CREDITS

31-3310 Singing for the Actor II

A continuation of 31-3305 Singing for the Actor I, this course further develops vocal techniques and interpretive study of songs. Students give final performance at semester end.

3 CREDITS

31-3315 Stage Combat III

This class offers continued instruction in creating the illusion of violence for the stage and screen, including Sword & Shield, Knife, Small Sword, Quarterstaff and Single Sword (Hollywood styles). Mid term scenes will be performed in the classroom. Final scenes will be performed on the main stage during Performance Week. Adjudication of Skills Proficiency by a Fight Master of the Society of American Fight Directors will be integrated into the final performances.

3 CREDITS

31-3320 Viewpoints: Approach, Vocabulary and Application

Viewpoints is a movement philosophy geared towards the stage that explores the issues of time and space. It allows a group of actors to function spontaneously and intuitively and to generate bold new work quickly by developing flexibility, articulation, and strength in movement and to use writing and other resources as steps to creativity. Students will learn the vocabulary and theory of the 9 Viewpoints and use this information practically as a methodology of performance.

3 CREDITS

31-3325J Violence in Contemporary Theater

1 CREDIT

31-3400 Musical Theater III: Workshop I

Two-level course in the American musical is offered over two consecutive semesters. Course is required of all Musical Theater Performance majors, who must take both courses sequentially in one school year. Class includes extensive work in scenes, solo and ensemble musical numbers, dance training, and historical research. Students develop and perform studio musical over two semesters with performances scheduled during both fall and spring semesters. Students prepare and perform repertoire of songs and dance routines for use in auditions.

3 CREDITS

31-3405 Musical Theater III: Workshop II

Two-level course in the American musical is offered over two consecutive semesters. Course is required of all Musical Theater Performance majors, who must take both courses sequentially in one school year. Class includes extensive work in scenes, solo and ensemble musical numbers, dance training, and historical research. Students develop and perform studio musical over two semesters with performances scheduled during both fall and spring semesters. Students prepare and perform repertoire of songs and dance routines for use in auditions.

3 CREDITS

31-3410 Musical Theater III: Senior Practicum

This is the capstone course of the BA in Musical Theater Performance (MTP) and employs a comprehensive approach to the discipline of musical theater as a whole. Selections from the musical theater canon (including scenes, songs, and ensemble numbers) will be performed by students, who will also take the responsibilities of stage manager, dramaturg, director, choreographer, casting agent, and theater critic. Invited guests from the profession will lecture and (on occasion) offer master classes.

3 CREDITS

31-3430 Musical Theater Dance III

As the capstone course of the Musical Theater Dance curriculum, this course incorporates all the techniques and skills acquired in previous Musical Theater Dance classes, with an emphasis on the elements of style in musical theater dance. Students will be taught original Broadway choreography as often as possible. Attention will be focused on the process of taking and incorporating notes from a choreographer. Students will be required to choreograph two original short numbers of differing styles and forms. Students will be encouraged to audition for Columbia College and also in local community and professional theater productions.

2 CREDITS

31-3435 Advanced Musical Theater Tap

This is an advanced-level class to broaden the student's technique, performance, and repertoire in musical theater tap. This continuation of Musical Theater Tap classes offers an intense focus on particular styles and techniques of musical theater (Broadway) tap. Students are challenged with advanced dance technique, more complicated material; greater demands are placed on speed of learning.

2 CREDITS

31-3521 Advanced CAD for the Performing Arts

This class provides an in depth study of a specific computer design program and applies skills gained in the beginning class to more advanced projects for the performing arts designer and technician. Access to a computer outside class is strongly recommended.

2 CREDITS

31-3521J Advanced CAD for the Performing Arts

This course will allow students to explore the more advanced capabilities of AutoCAD and how these applications can be used by the theatrical designer. Students will put into use skills acquired in basic AutoCAD and have the opportunity to complete several complex projects. Students will learn the practical application of advanced computer drawing and 3-D modeling skills.

2 CREDITS

31-3530 Stage Management II

In this advanced stage management class, students will stage manage MainStage productions while discussing challenges and problems in a seminar setting. Students will work with less supervision and hold increased responsibility for an orderly production process.

2 CREDITS

31-3605 Stage Make-Up II

Course teaches beginning film and television techniques including face casting, bald caps, slip casting, mold making, and foam prosthetic production and application. Students design and apply at least two makeups using these techniques.

3 CREDITS

31-3606 Stage Make-Up III

Course expands and builds on basic techniques learned in 31-3605 Stage Makeup II: face casting and sculpting for mask making. Instruction also covers hair ventilating, simple wig making, and tooth making for stage and film. Two makeups using these techniques are required in addition to more advanced designs using sculpting, painting, and face casting.

3 CREDITS

31-3610 Advanced Set Design

Course expands on the foundation of set design by assigning more advanced design projects such as multi-scene shows, musicals, operas, and dance concerts. Students design two projects including all appropriate research, drafting, rendering, and presentation materials. Both projects must be of portfolio caliber.

2 CREDITS

31-3615 Advanced Costume Design

Advanced-level course increases the level of complexity and sophistication of portfolio quality projects in costume design. Course emphasizes production of projects demonstrating a professional level of proficiency in conceptualization, rendering, and presentation.

2 CREDITS

31-3620 Advanced Lighting Design

Students prepare complete lighting plots and schedules and function in all areas of lighting production. Course gives detailed study of stage lighting production, emphasizing design lighting style concepts. Students oversee at least one main stage production lighting crew and design at least one studio production lighting plot.

2 CREDITS

31-3621 Lighting Design Lab

Hands-on seminar allows students to apply advanced mechanical and design systems learned in Lighting Design. Class time is used to explore the use of light as a theatrical tool through experimentation in the process taught in Lighting Design. Students must take this class concurrently with Lighting design 31-2620.

1 CREDIT

31-3625 Collaborative Seminar

Course brings Design and Directing majors together to work on advanced projects. Teams develop a piece (theatrical, operatic, or musical) from concept through presentation. Designers create renderings, models, or story boards. Directors keep a process book. Projects include research of past productions and production theory.

2 CREDITS

31-3650 Design Practicum

Course enables students to design productions within the department and under faculty supervision. Students repeat the course three times in the following sequence: assistant designer to a main stage production; designer of a Directing III project; designer of a main stage production. This sequence allows students to gain skills at each level in order to support the next level's activities.

3 CREDITS

THEATER

31-3700 Directing II

With instructor approval, students select one act of less than 45 minutes to direct. Student casts play from the Theater Department student body, directs the play, and mounts four performances in the Classic Studio. Rehearsals are held outside class hours and determined by director and cast. All areas of directing are discussed among students and instructors with occasional guest directors, actors, and designers.

3 CREDITS**31-3701 Directing III**

With instructor approval, students select a full-length play to direct. Students cast play from the Theater Department student body, direct the play (\$100 budget), and mount four performances. Rehearsals are held outside class hours and determined by director and cast. Students may be asked occasionally to be assistant directors for main season shows. All areas of directing are discussed in class and with occasional guests.

3 CREDITS**31-3705 Directing: Advanced**

Students will direct full length plays chosen to stretch the theatrical range of the student or to deepen their exploration of a specific style of theater. Within the production process, students will polish techniques of staging, text analysis, integration of design, presentation of the work to the public, and documentation. Students will use these advanced directing projects to build resumes and portfolios towards future work or graduate school.

3 CREDITS**31-3800 Playwriting Workshop II**

Course covers continued development of plays initiated in Playwriting I or transformation of other written forms (poems, fiction, or film) into dramatic events for stage. Students must complete one act of a play.

4 CREDITS**31-3801 Playwriting: Advanced**

Students will develop a full-length script through a series of writing explorations that aim to develop the material from different points of view. Students will experience various written and collaborative exercises to deepen their understanding of story and situation. Play readings from a variety of styles and genres increase student understanding of the range of approaches to playwriting. Concurrent enrollment in New Plays Workshop provides a performance workshop for students to develop their writing in collaboration with actors and directors.

4 CREDITS**31-3805 New Plays Workshop**

Playwriting students will work collaboratively with actors, designers, and directors to bring their 10-minute and short one-act plays to the stage. Drafts of short plays, written and developed in Playwriting I and II will be read, workshopped, and developed, in a process modeled on professional play development, with professional directors from the Chicago community, advanced

student directors, and advanced student actors. Students will experience how collaboration directly informs the writing and rewriting process. The semester will culminate in staged readings of the rewritten short plays presented in one of the studio theatres during performance week.

3 CREDITS**31-3810 Solo Performance I**

Through various writing exercises the students will experiment with generating their own written material, whether it be autobiographical, character driven, or a literary adaptation. They will learn how to present their personal work in monologue form with the focus on culminating in one five minute solo performance piece, to be presented during performance week. Students will also be exposed to the work of various contemporary solo performance artists. There will be some journal writing as well as weekly writing assignments.

3 CREDITS**31-3811 Solo Performance II**

Students concentrate less on generating original material and more on honing it. Emphasis is placed on the visual aspects of performance, as well as on the dynamics of language, rhythm, and voice. Coursework includes journal writing and specific writing assignments culminating in a five-minute performance piece or monologue to be presented during performance week.

3 CREDITS**31-3812 Critical Reading and Writing: Page to Stage**

Students will read modern American plays of playwrights such as David Mamet, Tony Kushner, Tennessee Williams, Thornton Wilder, Lillian Hellman, Anna Deavere Smith, Arthur Miller, Milcha Sanchez Scott, and Jose Rivera, and see corresponding film adaptations. Students will analyze and evaluate play texts with attention to characterization, story, plot, narrative movement, and structure that make them viable for the screen. Students will respond to texts and films through journal entries, an oral report, and a final creative nonfiction essay.

4 CREDITS**31-3813 Critical Reading and Writing: American Stage to Screen**

Students will read modern American plays of playwrights such as David Mamet, Tony Kushner, Tennessee Williams, Thornton Wilder, Lillian Hellman, Anna Deavere Smith, Arthur Miller, Milcha Sanchez Scott, and Jose Rivera, and see corresponding film adaptations. Students will analyze and evaluate play texts with attention to characterization, story, plot, narrative movement, and structure that make them viable for the screen. Students will respond to texts and films through journal entries, an oral report, and a final creative nonfiction essay.

4 CREDITS

THEATER

31-3890 Writing Comic Scenes

Students will write different types of comic scenes for the stage, analyze those scenes in terms of form and content, rewrite the scenes, and pitch ideas for scenes.

3 CREDITS

31-3900 Professional Survival and How to Audition

Course examines techniques of self-promotion; knowledge of talent agencies and casting directors; unions, contracts, and book-keeping for performers; and opportunities in the local market. Students work on monologues and cold readings for auditions. Course assists acting students making the transition from college to career by providing professional survival information, tools, and techniques. Students with an Acting concentration are required to take this course during their senior year.

4 CREDITS

31-3905 Creating a Career in Tech and Design

Course helps upper-level tech and design students find employment in the entertainment industry. Students are introduced to various aspects of the industry through lecture, class work, guest speakers, and site visits. Practical topics, such as creating a resume and developing job interview skills, are also covered. Upon completion of the course, students are well prepared to pursue entry-level jobs as independent contractors in the entertainment industry.

3 CREDITS

31-3910J Bridging the Chasm from Theater to Life

This course is about learning to be authentic. It's about utilizing improvisation as a method for deep and important self-exploration. It's about developing the courage to start from the beginning each time we walk on stage, and it's about functioning to support the work of the group. It's about making the conscious connection between theater and our own emotional lives. It's about reconnecting with the important work of the play.

2 CREDITS

31-3925 Audition Workshop

An intensive workshop and feedback session to support the BA candidates' entry into the profession. The content of individual sessions will target and assess the actor's present audition skills in a variety of performance styles: improvisation, musical theater, cold readings, monologues, on-camera technique, etc. Department faculty will partner with professionals from the theater community to participate in these sessions and guide the performers to hone their skills for auditioning professionally.

1 CREDIT

31-3950 Management Techniques for Theater

This class aims at introducing future artistic directors, producing directors, stage managers, and actors to the fundamentals of theater management and giving them an overview of the skills needed in order to successfully run a theater. Many young theater artists first get their work seen by the public by producing their own shows, which often grows into starting their own theaters.

3 CREDITS

31-3975J An Actor's Guide to Hollywood

This course is designed to give students a practical and applicable experience toward pursuing a career in Los Angeles. In a highly competitive business, the actor who is prepared to face the challenges has a much better chance of succeeding. Meeting in LA, this course will provide an intensive week of hands-on experience, lecture and demonstration with industry professionals. Students are responsible for their own travel and accommodations.

2 CREDITS

31-3988 Internship: Theater

Internships provide advanced students with an opportunity to gain work experience in a professional area of concentration or interest while receiving academic credit toward their degrees.

1-6 CREDITS

31-3999 Independent Project: Theater

An independent project is designed by the student, with the approval of a supervising faculty member and department director, to study an area not at present available in the curriculum. Prior to registration, the student must submit a written proposal outlining the project.

1-6 CREDITS

ADMISSIONS

ADMISSIONS

Columbia College Chicago offers exceptional educational programs in the visual and performing arts, media, and communications disciplines. Students with creative ability in these areas, as well as students who have a strong, yet undeveloped interest in these areas, are invited to apply for admission. Columbia seeks to admit a culturally, economically, and educationally diverse student body. Prospective students are expected to demonstrate preparedness, through educational experiences and motivation, sufficient to meet the high academic standards and expectations of the College.

An Admissions Review Committee evaluates all completed applications for admission to the College. Students whose application materials suggest they are likely to be under prepared to meet the College's standards will be required to participate in the College's Summer Bridge Program. Students who are required to participate in the Bridge Program must successfully complete the program before they can be admitted to the College. Students whose application materials suggest that they would be inordinately challenged by the College's curriculum and/or students who, in the College's sole determination, do not demonstrate the maturity and commitment necessary to be successful in our rigorous programs, will be denied admission.

REQUIREMENTS FOR ADMISSION

To apply for admission to the undergraduate program, students are asked to submit the following materials:

Admission as a Freshman

- Application for undergraduate admission, including the essay;
- Official transcripts of high school academic record [or official copy of earned General Education Diploma (GED) that includes test scores], or official transcripts from a state recognized home school;
- One letter of recommendation;
- A non-refundable application fee.

In some cases, a personal interview may be required of freshman applicants. Although the ACT or SAT is not required for admission to Columbia College Chicago, these tests are valuable tools for advising new students. In many cases, official ACT scores submitted at the time of application for admission may be used in lieu of Columbia's required assessment test (see "Assessment of New Students"). All students are strongly encouraged to complete one of these tests while in high school for inclusion in their college applications.

Admission as a Transfer Student

- Application for undergraduate admission, including the essay;
- Official transcripts of high school academic record [or official copy of earned General Education Diploma (GED) that includes test scores], or official transcripts from a state recognized home school;
- Official transcripts from current and all previously attended colleges;

- One letter of recommendation;
- A non-refundable application fee.

In some cases, a personal interview may be required of transfer applicants. Transfer students are strongly advised to submit all transcripts of previous college work at the time of application in order to facilitate evaluation of transfer credit to Columbia College Chicago. For further information regarding Columbia's transfer policies, please see page 304.

Application and Scholarship Deadlines

Columbia College Chicago has a rolling admissions policy; that is, complete applications are reviewed and acted upon as the College receives them. Interested students must submit the necessary documents in sufficient time for a thorough evaluation by the College prior to the beginning of the intended semester of enrollment. Priority application dates are published each year on the College's admission website and the application for undergraduate admission available through the Undergraduate Admissions Office. To be considered for one of the College's merit scholarship programs, a student must have a complete admission application on file at the time of the scholarship deadline (typically February 1st). Scholarship deadlines are published each year on the College's admission website and on the application for undergraduate admissions. Scholarships are limited and competitive; some require separate applications.

Acceptance

Typically decision letters are mailed to students approximately two to four weeks after all admission materials have been received. Admission decisions may also be communicated by telephone or by e-mail in advance of the decision letter.

Summer Bridge Program

The Summer Bridge Program provides selected students with the opportunity to develop further their basic skills, to improve their study habits, and to gain a better understanding of the rigors and challenges of college life. Students whose application materials suggest that they may be underprepared to meet the College's standards are required to participate in the Bridge Program. Students who complete the Bridge Program satisfactorily will be admitted to Columbia College Chicago. Students who do not successfully complete the program cannot be admitted to the College. The Bridge Program is offered only in the summer. Specific dates for the Bridge Program are available through the Undergraduate Admissions Office. Students who apply for spring admission and are required to complete the Summer Bridge program will not be considered for admission until the following fall semester.

Deferred Admission

Admission to Columbia College Chicago is offered for a specified term of entry. Students who are offered admission to Columbia but are unable to enroll in the specified term of entry may request to defer their admission for one year by contacting the Undergraduate Admissions Office in writing. Application materials for students who are granted deferred admission are retained for one year.

ADMISSIONS

Summer School

A full complement of courses is offered in major and Liberal Arts and Sciences departments. Flexible summer class schedules include five-, eight-, ten-, and twelve-week sessions. Students-at-large may register for any summer course if prerequisites are met. Registration begins typically in March for current degree-seeking students, and registration is available at a later date for both students-at-large and new students wishing to attend. For information contact Undergraduate Admissions.

January Session (J-Session)

The J-Session is designed to offer concentrated learning experiences not usually available in the regular semester. Such courses are designed for both the matriculating and non-matriculating undergraduate student and may include but are not limited to immersion, intensive research, travel, certification, internships, master classes, community service, and workshops. A student may earn a maximum of four credits per J-Session. For information contact the College Advising Center.

High School Summer Institute

Columbia's High School Summer Institute introduces motivated high school juniors and seniors to the college experience. Courses are reflective of the College's curriculum, but tailored to the unique needs of high school students. Some courses offer college credit upon successful completion. Credit earned in the High School Summer Institute may be applied as elective credit at Columbia, but is not applied toward core or concentration requirements in the student's major. For more information contact Undergraduate Admissions.

Post-Baccalaureate Certificate of Major

If a student has already earned a bachelor's degree from Columbia or another accredited institution, he or she may earn a post-baccalaureate certificate of major at Columbia by completing required courses specified by one of the major-granting departments or programs of the College. All other academic requirements will be considered fulfilled within the curriculum of the previously granted bachelor's degree. Credits applied to the original degree and transfer credits cannot count toward this certificate; however, specific courses may be waived based on work experiences or courses from the original degree. Not all departments offer post-baccalaureate certificates of major. Please call Undergraduate Admissions for updated offerings.

Retention of Application Materials

Only the application form and transcript(s) are retained in a student's permanent educational record at Columbia College Chicago. Letters of recommendation and/or any additional supporting materials are not retained, nor are they available for student perusal prior to or after admission to the College. Columbia College Chicago does not retain application materials for students who do not enroll unless deferred admission—for one year only—is requested and granted.

Returning Students

Columbia College Chicago students who interrupt their studies at Columbia for one full academic year or longer must complete a re-enrollment form in the office of Undergraduate Admissions

to return to the College. Upon re-enrollment the student must meet the academic program and degree completion requirements that are in place at the time of re-enrollment and must meet with a college advisor in the College Advising Center prior to registration to have his or her transcripts and requirements assessed.

International Students

Columbia College Chicago considers international students to be those applicants who are neither citizens nor permanent residents of the United States.

Proof of English Language Proficiency

Proof of English language proficiency is required for admission into the College's undergraduate degree program if English is not your primary language. This can be demonstrated by submitting at least one of the following:

- An official TOEFL (Test of English as a Foreign Language) score of at least 200 CBT (computer-based test) or 72 composite iBT (internet-based test);
- IELTS (International English Language Testing System) score of at least 5.5;
- TOEIC (Test of English for International Communication) score of at least 725;
- ACT (American College Testing) score of at least 20 in the English section;
- SAT (Scholastic Aptitude Test) score of at least 500 average in the Critical Reading and Writing section;
- Transcript from a U.S. high school or a high school in which English is the language of instruction along with an ACT or SAT score;
- Evidence of completion of at least one semester of university-level coursework in English Composition at an accredited college/university in the United States with a grade of "C" or better;
- Successful completion of the College's eight-week Summer Intensive English Language Institute (SIELI) and recommendation from the Director of ESL at Columbia College Chicago.

Note: The TOEFL cannot be waived for any applicant educated in a country where the native language is not officially recognized as English. Waivers will not be granted to international applicants/non-native speakers on the basis of U.S. employment or U.S. residency alone, nor solely on completion of an English as a Second Language (ESL) program.

Applicants who do not meet the English language proficiency requirement for admission to Columbia College Chicago's undergraduate academic program may be granted admission to the College's Summer Intensive English Language Institute (SIELI). This is a full-time, non-credit, eight-week intensive English language and culture program designed for students with high-intermediate to advanced levels of proficiency in English. The program provides students with an opportunity to improve their English communication skills while exploring connections to the arts communities in Chicago. Students who complete the program satisfactorily may be offered admission to Columbia College Chicago, provided all other requirements for admission have been fulfilled.

ADMISSIONS

In addition, to apply for admission to the undergraduate program, international applicants are asked to submit the following materials:

- The international undergraduate application form, including the essay;
- An international student application fee (waived for online applicants);
- One letter of recommendation from an instructor or other individual who is qualified to comment on the applicant's potential to complete college-level work in an arts and communications curriculum;
- Official transcripts or certified true copies of educational records (secondary and/or university); foreign educational documents must also include professional credential evaluations from World Education Services (WES). WES will convert educational documents into their U.S. equivalents;
- Foreign educational documents must also include professional credential evaluations. Credential evaluation agencies, such as World Education Services and Education Credential Evaluators, convert educational documents into their U.S. equivalents;
- For F-1 and J01 Visa issuing purposes, applicants are asked to submit the following documents:
- A photocopy of the passport page(s) showing the applicant's full name and passport expiration date. Applicants currently in the United States must also submit a photocopy of the I-94 card (front and back). Additionally, applicants currently holding F-1 student visa status must submit: photocopy of the current I-20; photocopy of the F-1 student visa stamp in the passport (if applicable); and Immigration Pre-Transfer Verification Form, completed by the Designated School Official or International Student Advisor at the applicant's current U.S. institution.

A SEVIS Form I-20 Certificate of Eligibility will be issued only after admission requirements have been fulfilled and the student has been granted written acceptance to Columbia College Chicago. If a student is transferring from another school in the U.S. (high school, community college, university, language institute, etc.) and currently holds valid F-1 status, a SEVIS I-20 will be issued once the current school has released the student's SEVIS record to Columbia College Chicago. To remain in compliance with U.S. Citizenship and Immigration Service regulations, students must be enrolled in a minimum of 12 credits (full-time) during each semester of an academic year, abide by the Student and Exchange Visitor Information System (SEVIS) requirements, and be in compliance with the College's Satisfactory Academic Progress policy each term.

Columbia College Chicago is a SEVIS-approved institution and complies with any and all data collection and reporting requirements as mandated by U.S. Immigration and Customs Enforcement (ICE), a branch of the Department of Homeland Security. The College is obligated to report the following items on each international student who is admitted to and enrolled at Columbia College Chicago: enrollment status (full-time/part-time); change of address; change of major, program of study, and educational level; employment; finances; school transfers; withdrawal from classes; and completion of studies. International students must promptly report any changes in

these items to the Office of International Student Affairs. Failure to do so will result in a violation of immigration status.

The College has implemented a mandatory health insurance plan for international students that meets immigration criteria. See Columbia's Tuition and Fees brochure for international student health insurance fees.

For further information regarding international undergraduate admissions and immigration-related issues, contact Undergraduate Student Admissions.

NEW STUDENT ASSESSMENT, ORIENTATION, AND REGISTRATION

Assessment of New Students

First-time students entering Columbia College Chicago with no transfer credit, and those who graduated from high school within one year prior to their date of enrollment at Columbia, are required to take the new student assessment prior to enrolling in classes at the College. In many cases, official ACT scores submitted at the time of application for admission may be used in lieu of Columbia's assessment. Transfer students with no credit in college-level English composition or in college-level mathematics are required to take the new student assessment in writing only and/or in math only prior to enrolling in classes. Results of these assessment instruments are used to identify students' skill levels, to aid in advisement for course selection, and to assist in developing a successful academic program for each student. Students should contact the Office of New Student Programs for the dates and times that the assessments are scheduled during the weeks prior to the start of each semester.

Orientation and Registration for New Students

New freshmen and new transfer students register for classes as part of their orientation to the College. Orientation activities are scheduled on campus during the months of July and August, in anticipation of the start of the fall semester, typically during January, in anticipation of the start of the spring semester, and during May, for students starting in the summer semester. Participation in orientation activities is mandatory for all new students. The schedule for orientation is published online each year and is available through the Office of New Student Programs, Undergraduate Admissions, and the College Advising Center, after students have registered for orientation.

Students-at-Large

Students, age 18 and older, who are not seeking a college degree and wish to enroll in courses at Columbia College Chicago should complete the student-at-large application. Students-at-large may register for courses at Columbia during open registration each semester after all degree-seeking candidates of the College have registered. Students-at-large must meet all prerequisite requirements for the courses in which they enroll. Credit earned as a student-at-large may be counted toward a Columbia College Chicago degree if the student later applies for admission to the College and is admitted to the undergraduate program of study. Students-at-large may apply for admission to the undergraduate degree program of the College at any time, but they may not change their enrollment status mid-semester; that is,

ADMISSIONS

a student-at-large must complete his or her current semester of enrollment as a non-degree-seeking student and enroll as a degree candidate in the semester following admission to the College. Students-at-large are not eligible for financial aid through federal, state, or institutional programs or for veterans' benefits.

TUITION AND FEES

Tuition charges are based upon the number of credit hours for which a student enrolls each semester. A full-time student is one who enrolls for a minimum of 12 credit hours. Full-time students who enroll for 12 to 16 credit hours are charged the semester tuition rate. For any additional credit hours of enrollment beyond 16 credit hours, the student is charged a per-credit-hour rate. A part-time student is one who enrolls for fewer than 12 credit hours in a semester. For part-time students who enroll in 1 to 11 credit hours, tuition is based upon a per-credit-hour rate. Tuition rates, student fees, and refund schedule are established each year. Please consult the Student Financial Services Web site at www.colum.edu for up-to-date information, or consult the Tuition and Fees brochure for the current academic year.

In addition, the College charges students additional fees to provide various student services such as orientation, registration, student activities, health services, and student health insurance. For current listings of tuition and fees, students should visit the Student Financial Services Web site at www.colum.edu or consult the Tuition and Fees brochure for the current academic year.

Instructional Resources Fees

Instructional resources fees support a variety of educational expenses, assist in the maintenance of specialized facilities, and provide the instructional support required by Columbia's curriculum.

Courses carrying one credit do not have a fee. Courses with 2-4 credits are assessed at the rates given below. Courses with 5-6 credits are double those rates.

Art and Design; Arts, Entertainment, and Media Management; Journalism; Fiction Writing; Science/Mathematics; Theater	\$40
Audio Arts and Acoustics; Early Childhood Education; Interactive Arts and Media; Radio; Television	\$70
ASL/English Interpretation; Dance; Film/Video; Music*; Photography	\$115

*Excludes private lessons

Financial Obligations

To register for classes, both new and continuing students must have a complete admissions file, must have been admitted to the undergraduate program of study, and must have made—or be prepared to make—provision for their financial account. A student's account may be addressed in any one of the following ways:

- payment in full may be made at the time of registration (cash, personal checks, money orders, and major credit cards are accepted);
- the student may participate in the College's payment plan;
- the student may provide evidence of a Columbia College Chicago financial aid award package that covers all costs;
- the student may provide evidence of a Columbia College Chicago financial aid award package that covers part of the total cost and participate in the College's payment plan to cover the balance of the total costs not met by financial aid.

Unpaid Charges

Students returning to the college with an unpaid balance from a previous semester will not be permitted to register or to attend classes until all accounts have been paid in full or until satisfactory arrangements for payment-in-full are recorded by Student Financial Services.

Refund Schedule

FALL AND SPRING SEMESTERS

Effective Date of Withdrawal	Percent Tuition Reduction	Percent Course Fee Reduction
1st week of class	100%	100%
2nd week of class	100%	100%
3rd week of class	Full tuition charged	0%

SUMMER SEMESTER

Effective Date of Withdrawal	Percent Tuition Reduction	Percent Course Fee Reduction
1st week of class	100%	100%
2nd week of class	Full tuition charged	0%

A Title IV refund will be calculated for all students who are recipients of Title IV assistance and who officially or unofficially withdraw from the College for a given semester.

Failing to attend class does not constitute an official withdrawal from the College. All accounts are considered active until the effective date of the official withdrawal. For more information about withdrawal from the College, please see page 334.

FINANCIAL AID

Columbia College Chicago makes significant efforts to help students seek out and obtain financial assistance in order to ensure that no student is deprived of educational opportunity for lack of funds. While Columbia makes significant efforts to help students meet educational expenses, financial responsibility ultimately rests with the student. The assistance of the Student Financial Services Office is available to all students.

ADMISSIONS

All students wishing to be considered for any federal or state financial aid programs must first complete a Free Application for Student Financial Aid (FAFSA). Students may complete this form online at www.fafsa.ed.gov.

Students receiving financial aid must comply with all applicable regulations and be in compliance with the College's Satisfactory Academic Progress policy. The Student Guide to Financial Aid from the U.S. Department of Education is available to students from Student Financial Services.

Primary sources of financial assistance available to Columbia College Chicago students include federal programs, state programs, and other programs funded by the College and by other institutions, agencies, and organizations.

The most comprehensive gift/aid program available to Illinois residents is the Monetary Award Program (MAP) of the Illinois Student Assistance Commission. Assistance is based upon a comprehensive review of the student's financial situation and the specific costs of attending the student's college of choice. Out-of-state students are encouraged to inquire about similar programs available through their home states.

Columbia College Chicago administers the following financial aid programs:

Federal Programs

- Federal Pell Grant
- Federal College Work-Study Program (FWS)
- Federal Supplemental Educational Opportunity Grant (FSEOG)
- Federal Direct Stafford Subsidized and Unsubsidized Loan Program
- Federal Direct Parent Loan Program
- Veterans' Benefits (GI Bill)
- Academic Competitiveness Grant (ACG)
- Federal Direct Graduate PLUS Loan Program
- SMART Grant Program

Illinois State Programs

- Illinois Monetary Award Program (MAP)
- Illinois Incentive Grant (IIA)
- Illinois MAP Plus Program

Columbia College Chicago Scholarships

Columbia College Chicago offers a variety of scholarship opportunities, such as the Presidential Scholarship, the Transfer Scholarship, the Open Doors Scholarship for new students, and the David R. Rubin Trustees' Scholarship for continuing students. Criteria for scholarship awards vary and may be based on one or more of the following: financial need, academic or artistic merit, field (area) of study, and accomplishment. Current information, including deadlines, can be found on the College's Web site at www.colum.edu/scholarships.

Students should consult the Undergraduate Admissions and Student Financial Services offices for specific requirements for these and other awards.

Columbia students are strongly encouraged to apply for private scholarships sponsored by various fraternal orders, unions, professional associations, religious organizations, ethnic associations, neighborhood organizations, and the businesses that employ students or their parents, among others. Information is available from the Columbia College Chicago Library and the Chicago Public Library.

A MESSAGE FROM THE VICE PRESIDENT OF STUDENT AFFAIRS

Over the last several years, there has been a dramatic transformation of the Columbia College Chicago student experience. Columbia continues to be an outstanding arts and media college within the context of the liberal arts and sciences but something remarkable has happened: the buzz of the classroom is now matched by the buzz of the out-of-classroom experience. Today, Columbia has become one of the most vibrant urban institutions in the nation.

Take a short stroll through our downtown campus and you will be captured by the dynamic life of our institution. For the fall of 2009, some 60% of our freshmen are living on campus, with a total residential student population of 2,700. Of our new freshmen, 43% are from out-of-state, bringing more geographic diversity to the nation's most diverse private arts and media student population.

Classroom and out-of-classroom student learning experiences are becoming indivisible. Students leave class and participate in the amazing number of Columbia's cultural offerings including gallery exhibits, screenings, poetry slams, performances, readings, lectures, and special events. There are some 100 student organizations and the Student Government Association plays an integral role in the College's planning and decision-making. As Columbia's 12,000 students fill the sidewalks, coffeehouses, bookstores, and restaurants, the entire South Loop is being redefined as an educational and cultural corridor.

When students are not attending cultural and student events, they are working on their emerging body of work, which is often collaborative and interdisciplinary. Arts Management students are managing fellow students' performances, film students are working on student films, fashion students prepare for an upcoming showcase, journalism students are approaching newspaper deadline, and theater students prepare for opening night. There is a palpable sense of student engagement.

While Columbia may be a large and complex institution, students have never found the College easier to navigate. New faculty advising structures are being put into place so that every undergraduate student receives individual attention and guidance. Recent survey data indicates that Columbia students have a high level of overall institutional satisfaction and are significantly more satisfied than students attending peer institutions.

Of course Columbia is not for every student, but for a student for whom Columbia is a great fit, I can't imagine an educational institution that offers a more compelling educational experience.

Mark Kelly, MA
Vice President of Student Affairs

STUDENT AFFAIRS

STUDENT DEVELOPMENT

College Advising Center

The College Advising Center provides undergraduate students with information, guidance, and support to create and implement an integrated educational and professional plan in the arts and media fields. The Center provides information to new and continuing students regarding degree requirements, majors, schedule planning, and other information required for successful completion of a course of study. College advisors' approach to students is "holistic": concerned with students' intellectual, career, and personal development. To ensure a successful transition to the College, first year and transfer students should meet with their assigned College advisor during their first semester of enrollment.

New Student Programs

The Office of New Student Programs (NSP) provides valuable transitional experiences in collaboration with other College departments to maximize students' potential for personal and academic success. The office scope and responsibilities include: new student communications; Orientation and Registration programming; National Society of Collegiate Scholars (Freshman Honor Society); New Student Leadership Academy; College-wide Mini-Grants program; the First Year Living-Learning Communities; and other programs dedicated to first-year student experience (FYE).

Career Initiatives

The Student Employment office assists students seeking part-time jobs on campus through the Student Work Program and the Federal Work-Study Program. Working on campus allows students to be close to their classes, meet other students, and network with faculty and staff. Students who are interested in on-campus employment opportunities should visit the Student Employment office for more information.

Portfolio Center

A finished body of work, or portfolio, is an essential aspect of completing a major at Columbia College Chicago and often becomes the key to obtaining professional work for graduates. Nothing informs creative directors, editors, agents, curators, and other industry professionals of talent, skill, and work style more effectively than a well-produced and well-presented portfolio. The Portfolio Center extends the work that students do in the classroom by providing a wealth of resources including:

- Assistance to students who need help documenting, editing, recording, and/or designing their final bodies of work by partnering them with other students who have the skills needed to produce a professional quality portfolio, reel, DVD, and/or Web site.
- Contact with industry professionals who can help students learn how to best showcase, market, and present their work, as well as offer invaluable networking opportunities through a variety of panel discussions, group chat sessions with professionals, and one-on-one portfolio reviews.

STUDENT HEALTH AND SUPPORT

Services for Students with Disabilities

Columbia College Chicago is committed to providing appropriate services and accommodations to allow self-identified students with disabilities access to academic programs. In addition, it is the policy of Columbia that no individual with a disability be excluded, denied benefits, or discriminated against with respect to any College activity or program.

Students with disabilities should provide documentation of their disabilities to the coordinator of Services for Students with Disabilities (SSD). For each student with disabilities who requests an accommodation, the coordinator will work with the student, faculty, and other administrators as needed to determine and provide it, but shall not divulge the nature of the student's disability except as needed to provide said accommodation. SSD houses a variety of adaptive equipment and software geared toward making learning more accessible to students with disabilities.

Counseling Services

Counseling Services is a safe place for students to express their thoughts and feelings, explore alternative points of view, or make some sense of their lives. Columbia students are allowed up to 10 individual counseling sessions per academic year. Students may schedule appointments or simply stop by the suite—services are confidential to the extent permitted by law and free of charge.

Interpreting Services

Interpreting Services coordinates accommodations for students who are deaf or hard of hearing. Students requesting interpreters should provide their schedules to the coordinator in order for interpreters to be arranged for their classes. Please provide at least three days notice so that a sign language interpreter can be arranged for a class, presentation, or other event.

Student Health Center

The Student Health Center is an on-campus health care facility, staffed by medical professionals from Sage Medical Group, that provides currently enrolled students with medical attention free of charge. A physician or nurse practitioner is available for outpatient clinical evaluation, treatment of minor illnesses, and evaluation and/or referral of more serious illnesses or injuries.

Student Relations

The Student Relations staff assists students with navigating College policies by serving as a liaison, while educating them about appropriate resources at Columbia and the greater Chicago community. The staff also guides students through situations they may encounter during their academic experience and provides them with a channel through which they may voice questions and concerns about their experiences; the staff also serves as an advocate and/or mediator in times of crisis or when students encounter issues that may be adversarial in nature.

STUDENT AFFAIRS

RESIDENCE LIFE

Residence Life provides a variety of housing options to suit each student's individual preferences. Housing is offered in a number of separate facilities. All facilities are conveniently located and all are close to public transportation. All facilities provide the full residential living experience, complete with educational and social programs, a Residence Hall Association, and resident assistants to build community and assist students.

STUDENT LIFE

Student Spaces

Columbia provides students with a variety of multiple-purpose spaces around campus for dining, relaxing, studying, internet access, or meeting friends before or after class. Additionally, some of these spaces also function as performance and exhibition spaces for students and professional arts organizations. They include the Underground Café (600 S. Michigan); the 11th Floor Lounge (624 S. Michigan); the Hokin Gallery, and the Wong Center for Artistic Expression (623 S. Wabash); the C33 Gallery, the Journalism Lounge, and the new Student Lounge on the 5th floor (33 E. Congress); the Conaway Center, and the Hub (1104 S. Wabash); the Theater Student Lounge (72 E. 11th Street); the Music Theater Lobby, and the 3rd Floor Lounge (1014 S. Michigan); Arcade Gallery Stage Two, Multicultural Center (618 S. Michigan); The Loft (916 S. Wabash); the Dance Lounge (1306 S. Michigan); and the Court at 731 S. Plymouth Court that also offers state-of-the-art workout facilities.

Department of Exhibitions and Performance Spaces

Columbia College's student gallery, performance, and community spaces feature student work from all of the College's visual, performing, and media arts disciplines.

Multicultural Affairs

At Columbia, it is universally understood that diversity is integral to the learning experiences we create for our students within and beyond the classroom. Multicultural Affairs is at the center of this ideal with support for GLBT, African American, Latino, and Asian students through workshops, events, festivals, mentoring programs, and engaging activities.

Student Communications

The Office of Student Communications provides information to students about the numerous events, activities, and resources on campus. Student Communications also assists student organizations with building audiences for events and their organization, and provides editorial, design, and technical support for Student Affairs' Web pages.

Student Engagement

The Office of Student Engagement offers students myriad opportunities to develop their leadership and organizational skills and to fully participate within the college community. The office supports Columbia's active Student Government Association, the Student Organizational Council, close to 100 student organizations, and fitness, athletics, and recreation. Students are represented on the College's governance and ad-hoc committee, and students independently organize events, clubs, and initiatives that give voice to their passions, politics, and creative interests.

ShopColumbia

ShopColumbia is Columbia College Chicago's student art store than features a curated collection of Columbia student talent. Offerings include everything from photography, paintings and sculpture to 'zines, calendars, and journals to tees, belts, and totes to jewelry, buttons, and faux tattoos. Shop Columbia is defined by what students are making right now.

A MESSAGE FROM THE DEAN OF THE LIBRARY

Our Library is on a mission, and that mission, inextricably linked with the vision of the College, is to inspire our students to be information literate. In an age of too much information, the Library has a civic responsibility to help you learn how to track down information, and, more importantly, how to evaluate it and use it wisely.

By teaching critical thinking skills you will need for the rest of your life, we support you as you further develop into an information-competent student, researcher, artist, and citizen. That's why we're here.

Our reference and instruction librarians provide tailored instruction sessions, and they will help you develop a topic for a paper, refine your research strategies, evaluate your findings, and locate appropriate materials. Last year, our libraries answered more than 16,000 queries.

The Library features more than 280,000 books and has the most comprehensive collection of art and photography books in Illinois. We subscribe more than 1,200 journal titles, ranging from Film Quarterly to the The Arts in Psychotherapy, over 30,000 full-text journals online, and more than 100 electronic databases, including LexisNexis, African American Music Reference, and Artstor. We have a superb audio-visual collection, with feature, educational, and documentary films, sound recordings, musical scores, and film scripts. And with your Columbia Campus Card, you can check out books from 76 academic and research libraries throughout our statewide consortium.

Through the Art of the Library program, we transform Library space into exhibit space, where students, faculty, alumni, and staff may show their work. Since many of our Library staff members are artists, photographers, musicians, poets, and performers, they are highly attuned to your information needs.

We offer provocative programming that dovetails with our coursework and career aspirations. Twice a year watch for our d.i.y (do indie yourself) panels where we bring real people doing real art in the real world to you. Our Friends of the Library Signature Showcase series highlights the work of College's stellar faculty.

We're beverage-friendly, so you won't have to check your coffee cup at the door, and, of course, we have Wi-Fi access. Check out the library Web site at www.lib.colum.edu for more information about our services, programs, and collections.

In addition to the Library, our Office of Academic Research is home to many cultural and research centers that may enhance your coursework and career preparation. Please get involved in the rich, varied, and frequent opportunities offered by the following as a part of your arts and media education:

- Center for Asian Arts and Media
- Center for Black Music Research
- Center for Community Arts Partnerships
- Chicago Jazz Ensemble
- Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media
- Museum of Contemporary Photography

As you prepare for your career in the arts and media, there is no better place to be than Columbia, and, once you're here, the Library and the research, outreach, and cultural centers of the Office of Academic Research are here for you.

Jo Cates, MS

Associate Vice President for Academic Research and
Dean of the Library

CAMPUS FACILITIES AND RESOURCES

CENTERS FOR ARTS AND RESEARCH

Institute for the Study of Women and Gender in the Arts and Media

The goal of the Institute includes generating, archiving, researching, responding to, and debating some of the most important issues of society and culture related to women and gender.

Through creative work and theory produced and investigated in the disciplines of Columbia College Chicago, the Institute works to integrate further understanding and appreciation for women artists; issues about women in the arts and media; gender issues in art production, processes, display, and methodologies; and research in a range of disciplines including visual, performing, literary, design, and media arts. It addresses issues of access, representation, equity, and participation as related to women and gender. The Institute serves as a civic resource for the city and a model of programming, policy, and scholarship. It functions as a convener and a strong voice in the discourse of public policy regarding gender and the visual, performing, and media arts regionally, nationally, and internationally.

Center for Community Arts Partnerships

The Center for Community Arts Partnerships (CCAP) was established by Columbia College Chicago to support the College's mission of civic engagement. CCAP facilitates reciprocal partnerships between the College and community-based organizations and schools to create programs that enhance mutually beneficial teaching, learning, and creativity. Working closely with the Provost's Office and a number of academic departments, CCAP offers several opportunities for faculty and students to become involved in College-community partnership programs. For example, students who are self-motivated and interested in putting their skills and ideas into practice in a community setting are encouraged to propose independent-study projects that combine the resources of the College and our community partners. Students work with professional artists at partner-organization sites on projects developed in consultation with CCAP staff and faculty advisors according to departmental guidelines.

Center for Asian Arts and Media

The Center for Asian Arts and Media is dedicated to supporting, promoting, and presenting arts and media programs by and about Asians and Asian Americans. This organization brings together accomplished artists, scholars, and community builders from Chicago and within and outside of the country for lively and reflective artistic programs and events. As the first Asian arts center founded by a college or university in the United States, the Center for Asian Arts and Media has been designed to place Chicago at the forefront of this heightened awareness of Asian and Asian American culture.

Center for Black Music Research

The Center for Black Music Research was established at Columbia College Chicago in 1983. Its purpose is to discover, disseminate, preserve, and promote black music in all its forms, from jazz, blues, gospel, and ragtime to rhythm and blues, opera, and concert works. CBMR Library and Archives provide comprehensive research covering all idioms in black music and is open to students and the general public from 9:00 a.m.–5:00 p.m., Monday through Friday.

Museum of Contemporary Photography

The Museum of Contemporary Photography is the only museum in the Midwest exclusively committed to photography and to the expanding field of image making. Each year, the Museum presents a wide range of provocative programs in recognition of photography's many roles: as a medium of communication and artistic expression, as a documenter of life and the environment, as a commercial industry, and as a powerful tool in the service of science and technology. It is located at 600 South Michigan.

CAMPUS BUILDINGS

Columbia's location in Chicago's South Loop presents students with many attractions and advantages. The physical plant, comprising 1.3 million square feet, includes classrooms, studios, galleries, computer labs, and performance spaces, all containing state-of-the-art equipment, and approximately 2,500 beds in our residence halls. For a complete account of departmental facilities, see the individual department descriptions.

1104 Center (Ludington Building)

1104 South Wabash Avenue

Alexandroff Center (Main Campus Building)

600 South Michigan Avenue

Columbia College Residence Centers

731 South Plymouth Court

640 South Clark Street

59 East Van Buren Street

University Center, 525 South State Street

Congress Building

33 East Congress Parkway

Dance Center

1306 South Michigan Avenue

Theater Building

72 East Eleventh Street

South Campus Building

624 South Michigan Avenue

Library

624 South Michigan Avenue

Music Center

1014 South Michigan Avenue

Sherwood Music Center

1312 South Michigan Avenue

Studio East

1006 South Michigan

Theater and Film Annex

1415 South Wabash Avenue

Media Production Center

1600 South State Street

CAMPUS FACILITIES AND RESOURCES

Wabash Campus Building

623 South Wabash Avenue

Other Campus Buildings

618 South Michigan Avenue

218 South Wabash Avenue

619 South Wabash Avenue

916 South Wabash Avenue

1112 South Wabash Avenue

RESOURCES

Bookstore

The Columbia College Chicago bookstore, owned and managed by Follett College Stores Corporation, stocks new and used textbooks for classes each semester, general trade books, supplies, art supplies, clothing, gifts, and college rings. The bookstore is located on the first floor of 624 South Michigan Avenue.

Center for Teaching Excellence

The Center for Teaching Excellence supports the continuing efforts of all Columbia faculty members to become more informed, confident, creative, and reflective practitioners of the art of teaching, thereby enhancing the quality of learning for a diverse community of students. For more information, call 312-369-7424 or visit the Web site at www.colum.edu/CTE.

Center for Instructional Technology

The Center for Instructional Technology provides leadership in exploring and promoting new technologies that enhance teaching and learning at Columbia. The activities of the Center support faculty and staff in the creative implementation of technology across the curriculum. Some of these activities include workshops, discussion groups and forums, the Technology Fellows program, individual faculty projects, support for interdisciplinary collaborations, Web-related services, and support for distance learning. The Center addresses the needs of the entire faculty, from the novice to the most advanced user.

Records Office

The Records Office is responsible for registration and maintenance of academic records and provides the following services: provision of official and unofficial transcripts of the student's academic record; verification of enrollment and degree awards; management of the College's immunization program; and notification of changes to the academic record, including grade changes and semester grade reports. The information contained in student records is protected under the Family Education Rights and Privacy Act of 1974 (P.L. 93-380, sect. 515), as amended (P.L. 93-568, sect. 2).

LEARNING STUDIO

The Learning Studio works with students across all majors and at all levels of achievement and abilities to assist them in reaching their academic goals. Key support services are located in one location at 618 S. Michigan Avenue on the first floor. Contact the Learning Studio at 312-369-8130 for more info or visit our website www.colum.edu/learningstudio.

Conaway Achievement Project

The Conaway Achievement Project (CAP) is a TRIO Student Support Services Program funded by the Department of Education and Columbia that assists students who are: first generation college students, of low-income status, and/or a student with a documented disability. CAP offers a variety of services to participants and formalizes an individualized academic plan for each student based on his/her skills and needs.

Science and Mathematic Learning Center

The Science and Mathematic Learning Center works closely with the students enrolled in science and math courses, as well as with students across the curriculum who encounter mathematical and scientific principles in areas such as cinematography, photography, interior architecture, sound engineering, music, marketing, and arts management.

Supplemental Instruction

Supplemental Instruction is an interactive peer study group that teaches students how to learn and what to learn. Sessions are led by students who have been trained to lead these study sessions with their peers. Supplemental Instruction can be offered for courses where students often experience difficulty. SI participants learn study strategies: note taking, graphic organization, questioning techniques, vocabulary acquisition, and test preparation.

Writing Center

The Writing Center provides a supportive, student-centered instructional environment where students of all ability levels work closely with qualified writing consultants to strengthen writing skills. Students receive assistance with course work, as well as with non-academic writing such as résumés, business letters, and creative projects. Special assistance is offered for students with learning disabilities and non-native speakers of English.

Departmental Tutoring

The following academic departments offer course-specific tutoring for enrolled students: Journalism; Fiction Writing; Interactive Arts and Media; Television; Music; and Arts, Entertainment, and Media Management.

Placement Testing

Placement testing is undertaken in the Learning Studio during orientation and at other times during the semester. Check the Learning Studio website at www.colum.edu/learningstudio for times.

The Learning Studio has partnered with Arts, Entertainment, and Media Management and Humanities, History, and Social Sciences to offer course-specific tutoring in the Language Studio. Accounting and language tutoring are currently offered.

CAMPUS FACILITIES AND RESOURCES

MULTIMEDIA STUDENT ART CENTERS

The centers listed below complement Columbia College Chicago's academic programs and enhance the overall experience of its students by providing an environment in which students can exhibit, perform, and review their selected art forms. Programming in the centers focuses on showcasing student talent and professional artists.

C-33 Gallery

Located at 33 E. Congress, C-33 is a gallery space for students to gather and have events that have no technical needs.

A + D Gallery

Located at 619 South Wabash, A + D presents professional exhibitions and educational programming that focuses on the process and the development of ideas into art.

Glass Curtain Gallery

Located at 1104 S. Wabash, this 2,200 square-foot space welcomes Columbia's resident artists, students, alumni, and non-Columbia professional artists to exhibit a variety of contemporary media in a professional environment.

Hokin Center

Located at 623 South Wabash, the Hokin Center is a coffee-house/gallery/performance space with an annex equipped with stage, lighting, and sound system. It also houses the Hokin Gallery and the In-the-Works Gallery, two multimedia art venues that allow students to exhibit their work.

Conaway Center

Located at 1104 South Wabash, Conaway Center is a multilevel coffeehouse/computer lab/study lounge/performance space equipped with stage, greenroom, lighting, and sound system.

Center for Book and Paper Arts

The Center for the Book and Paper Arts, located at 1104 South Wabash, is devoted to all the arts and crafts related to hand-made paper and books. In addition to the new, modern studios for papermaking, letterpress printing, and bookbinding, the Center is equipped with a large, double, well-lit gallery space that features works of nationally known book and paper artists.

Dance Center

The Dance Center of Columbia College Chicago, located at 1306 South Michigan, is nationally recognized as Chicago's most active presenter of contemporary dance.

Fashion Columbia Study Collection

The Fashion Columbia Study Collection preserves garments and accessories representative of 20th-century men's and women's Western fashion and ethnic or non-Western costumes, while providing a research facility for faculty, students, and fashion professionals. Viewed by appointment only, the collection is located in 618 South Michigan.

New Multi-Media Gallery

Located at 618 South Michigan, the New Multi-Media Gallery provides space for the latest in multi-media presentations.

Critical Encounters

Critical Encounters is an ongoing series of yearlong College-wide examinations of important social issues that focus, challenge, and complicate the thinking of all members of the Columbia College Chicago community. Through the curriculum, class work, co-curricular activities, and a variety of public events such as art exhibitions, performances, and multimedia communications, Critical Encounters will enable faculty, students, staff, and the community to voluntarily collaborate toward a more complex understanding of the role and responsibility of the arts and media in shaping public attitudes, opinions, and knowledge. For more information, see colum.edu/criticalencounters.

Anchor Graphics

Anchor Graphics, located at 623 South Wabash, 2nd floor, is a not-for-profit fine art printshop.

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

EXPECTATIONS AND RESPONSIBILITIES

The College emphasizes the responsibility of each student to participate in the educational process. This involves the conscientious preparation of assignments and the recognition of the frequent interdependence of students when individual contribution to a group or class effort is required.

Attendance: Students are expected to attend classes and to complete assignments as required by the instructor. They should expect their academic progress to suffer if they miss classes.

Advising: Students are also expected to meet regularly with their faculty advisors and with their College advisors in the College Advising Center and to keep accurate records of their course work and academic progress toward their chosen degree.

Co-curricular Activities: The College supports student activities that provide broad opportunity for the exercise of interests and talents. These include participation in the Student Government Association, participation in professional organizations, cultural experiences, social activities, sports clubs, and informal meetings between students and faculty.

The College prohibits the following conduct:

All forms of academic dishonesty, including, but not limited to

- cheating,
- plagiarism,
- knowingly furnishing false information to the College,
- forgery,
- alteration or fraudulent use of College documents, instruments, or identification.

ACADEMIC PETITIONS

Columbia College Chicago has established clear and reasonable academic requirements, and students must meet these requirements to remain in good academic standing. Under extraordinary and exceptional circumstances, the student may present a written petition to the dean of the appropriate school requesting an exception to a departmental academic requirement. Exceptions are made only on rare occasions and are based on the specific circumstances of the case at hand. A designated representative of the dean will review the petition and determine whether an exception to an academic requirement is appropriate. That decision will be final. For more information on academic petitions, see an advisor in the College Advising Center.

ACADEMIC STANDING

Satisfactory Academic Progress Policy for Undergraduate Students

All Columbia College students, full-time and part-time, must meet the College's guidelines for satisfactory academic progress (SAP).

All students are required to be in good standing and to maintain satisfactory academic progress toward their degree requirements each semester in which they are enrolled.

Satisfactory academic progress is evaluated three times a year: after the fall, spring, and summer semesters. Failure to maintain satisfactory progress may result in academic dismissal and/or the loss of financial aid eligibility.

Minimum Standards for Undergraduate Students

Columbia College Chicago's requirements for minimum satisfactory academic progress are as follows:

1. Minimum cumulative grade point average (GPA).

Students must maintain a minimum GPA of 2.0, a "C" average, each semester they are enrolled. Students must achieve a minimum grade of C in all undergraduate courses counted for completion of their majors and their minors.

Grades earned at another institution will not be included in the Columbia grade point average.

2. Minimum completion rate.

Students must successfully complete two-thirds (67%) of their attempted semester hours each semester they are enrolled.

Transfer credit accepted from an accredited post-secondary institution will be included in the determination of completion rate. Accepted transfer credit will be the only component of a previous academic record to be incorporated into the academic completion rate upon enrollment at Columbia.

3. Maximum time frame to degree completion (TSAP).

Columbia students are allowed to attempt a maximum of 186 credits toward degree completion.

Federal regulations require that the College track the academic progress of financial aid recipients from the first date of enrollment whether or not financial aid was received. Therefore, transfer credits, and all other credit sources, will be included in the computation of student degree completion hours.

Students who have attempted 186 credit hours and have not achieved their degree will be immediately dismissed from the College and will not be allowed to enroll in future semesters. They also will be immediately suspended from receiving federal financial aid. There are no probationary terms for maximum time frame.

Students whose attempted credits, including transfer credits, exceed a total of 186 will be immediately dismissed and suspended from receiving any further federal financial aid. There are no probationary terms for exceeding the maximum credits allowed for degree completion.

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

4. Minimum fourth semester cumulative GPA (FSAP).

All students receiving federal financial aid must have a minimum 2.00 cumulative grade point average at the end of their fourth semester to remain eligible for financial aid. There are no probationary terms for FSAP compliance.

Students who did not earn a 2.0 cumulative grade point average at the end of their fourth term of enrollment at Columbia will be immediately suspended from receiving federal financial aid. There are no probationary semesters for FSAP. Financial aid will be reinstated after dismissal only when students regain their academic compliance by earning a 2.00 cumulative grade point average.

Notification of Academic Status

At the end of every semester (fall, spring, and summer), each undergraduate student's cumulative grade point average and completion rate are evaluated. There are five types of academic progress warnings: **Mild, Strong, Probation, Dismissal, and FSAP.**

The College Advising Center notifies students in writing as to their academic status and their financial aid eligibility at the end of each semester immediately following the grading period if one of the academic progress warnings applies.

Students who are in compliance with their GPA and their completion rate are considered in Good Standing AND do not receive written notice.

Mild

The first semester a student (full- or part-time) is not in compliance regarding his or her grade point average and/or completion rate, he/she will receive a *Mild letter and status*. The student must meet with his/her College advisor in the College Advising Center for counseling and academic clearance before registering for subsequent semesters.

Strong

The second consecutive semester a student is out of compliance regarding his or her grade point average and/or completion rate, he/she will receive a *Strong letter and status*. The student must meet with his/her College advisor in the College Advising Center for counseling and academic clearance before registering for subsequent semesters.

Probation

The third consecutive semester a student is out of compliance regarding his or her grade point average and/or completion rate, he/she will receive a *Probation letter and status*. The student must meet with his/her College advisor in the College Advising Center for counseling and academic clearance before registering for subsequent semesters. Students currently on probation, registered in their fourth, or dismissal, semester, will not be allowed to register for their fifth semester until all grades are in and the student has reached a 2.0 or higher CGPA. Upon reaching a 2.0 or higher CGPA, the student will be allowed to register for the next semester, after receiving clearance from his or her College advisor.

Students approved to register will be given clearance to register.

Academic Dismissal

At the end of the fourth consecutive semester of non-compliance, for grade point average and/or completion rate, a student will be dismissed from the College. Students are notified in writing of their dismissal status. **Dismissed students will immediately lose all forms of financial aid at Columbia.** A dismissed student must sit out from the College for at least two consecutive semesters. Dismissed students must attend another college or university and demonstrate academic progress at that institution in order to resume a course of study at Columbia.

Readmission After Dismissal

To apply for readmission to the College after academic dismissal, the student must submit a written appeal to the College Advising Center for consideration. When a student is readmitted, he/she is closely monitored until he/she regains good standing. Financial aid will only be reinstated when students regain good standing.

Appeal Process for Dismissal/Maximum Time Frame/FSAP

Recognizing that there may be extenuating and mitigating circumstances affecting student performance, the College allows students to appeal their academic progress status by submitting a written appeal with appropriate documentation to the College Advising Center for consideration. The College Advising Center in cooperation with the Exception Committee will notify a student of their decision within 10 business days. Students also have the right to appeal the decision.

Treatment of W, I, NG, P, F, and Grades Reported

1. Course withdrawals (W), courses dropped after the add/drop period, are not included in the GPA calculation but are considered in the completion rate and maximum time frame calculations.
2. Incomplete (I) grades are not included in the GPA calculation but are considered in the completion rate and maximum time frame calculations. Grades of I automatically convert to F's if the agreed upon work is not completed by the end of the semester after the semester in which the I grade was assigned.
3. Unreported grades (NG) are not included in the grade point average but are considered in the completion rate and maximum time frame calculations. Grades of NG automatically convert to F's if the agreed upon work is not completed by the end of the semester after the semester in which the NG grade was assigned.
4. Pass (P) grades are not included in the GPA calculation but are considered in the completion rate and maximum time frame calculations.

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

5. Failure grades (F) are included in the computation of the grade point average, and they are considered in the completion rate and maximum time frame calculations.

6. Grades of A, B, C, and D (including pluses and minuses) are included in the grade point calculation and are considered in the completion rate and maximum time frame calculations.

Consortium/Study Abroad Course Work

All course work completed at institutions other than Columbia under either a Consortium or Study Abroad agreement is included in the evaluation of a student's academic progress. Students who have been dismissed from Columbia due to SAP compliance may not apply for Consortium or Study Abroad agreements.

REPEATING COURSES

Repeated Course Grades

Students are permitted to repeat courses to improve their grade, provided the course is not designated repeatable. The course must be the equivalent number and title as the initial failed course.

The grade achieved in the repeated course (whether higher, lower, or the same) is included in the computation of the grade point average and is considered in the completion rate and maximum time frame calculations.

The original course title and original grade remain on the student's academic record. The original grade is not calculated in the grade point average but is included in completion rate and maximum time frame calculations.

The student's academic record will always reflect the academic transaction and Satisfactory Academic Progress compliance status that is true for each semester of enrollment.

Failure to Meet a Minimum Grade

If a student fails to earn the minimum grade required in a course in order to progress to the next course in a sequence or level of a discipline, he or she may repeat the class in an attempt to earn the higher grade necessary to go on. Students will pay tuition and fees for retaken courses. State and federal aid-granting agencies may authorize financial aid payments to fund those retakes.

- Students may retake a course to improve the grade no more than twice (total of three attempts). Students must speak with a faculty advisor before taking a course for the third time.
- The retaken course must carry the same number and course content as the original course.
- The retaken course must not be designated as R (repeatable for additional credit).

Class Standing

Class standing for undergraduate students pursuing a Bachelor of Arts, Bachelor of Music, or Bachelor of Fine Arts is classified by the number of credit hours earned:

Standing

	BA, BMus, or BFA
Freshman	0-29
Sophomore	30-59
Junior	60-89
Senior	90 and above

Grading System

Grades reflect the instructor's evaluation of a student's achievement, improvement, effort, and motivation within the framework of this system. Columbia's grading system is as follows:

Grade	Description	Grade Points Awarded
A	Excellent	4.0
A-		3.7
B+		3.3
B	Above Average	3.0
B-		2.7
C+		2.3
C	Average	2.0
C-		1.7
D	Below Average	1.0
F	Failure	0.0
P	Pass	0.0
I	Incomplete	0.0
W	Withdrawal	0.0

The P (Pass) grade does not affect the grade point average (GPA). The pass/fail option must be declared before the end of the fourth week of class (or, in the summer semester, by the end of the first week of class) by completing a form obtained in the Records Office. The instructor's approval is required. Once this form is submitted the decision cannot be reversed.

The I grade (Incomplete) is issued when a student makes definite arrangements with the instructor to complete course work outside class by the end of the eighth week of the next consecutive semester. An agreement specifying work to be completed and a due date must be signed by both instructor and student and approved by the department chair. Grades of I automatically convert to F grades if course work is not satisfactorily completed by no later than the end of the eighth week of the following semester, but as early as the instructor wishes to stipulate. For this purpose, the summer semester is considered a regular semester. If medical excuses are part of the student's documentation for requesting an I grade, these must be submitted during the semester in which the incomplete is requested. A student may not complete the work for a course in which an I grade was received by enrolling in the same class in the next semester.

Repeatable courses

Some courses in the undergraduate curriculum are designated "repeatable" for the purpose of allowing students to improve their proficiency in a specific area. Generally, students may repeat repeatable courses only once unless otherwise specified by the department in which the course is offered. Students may

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

register in several consecutive semesters for skill-building courses and workshops such as dance technique, music lessons, and chorus. Grades received for repeatable courses will appear separately on the transcript. Tuition and fees are paid for each repeatable course. Some financial aid limits may apply. Before registering for a course designated repeatable, students should consult an advisor.

REGISTRATION

Registration for continuing degree-seeking students typically begins in the middle of each semester for the subsequent semester. Registration is conducted online through the College's Online Administrative Student Information System (OASIS). To participate in registration, students may be required to meet with their faculty advisors for an advising clearance. Students should contact the department of their major for further information. Students must have no outstanding financial, academic, or immunization obligations to the College. (See also Orientation and Registration for New Students, page 287.)

Dropping/Adding/Withdrawing from Classes

The College's official schedule revision period ends on the Monday of the second week of classes in a fall and spring semester. Students may make changes to their class schedules (i.e., add or drop classes) at any time prior to the end of the official revision period. No classes may be added after the first week of classes, but students may drop classes through the second week of the semester and may withdraw through the eighth week during the fall and spring semesters. (Refer to the Summer Semester Schedule for guidelines on dropping or withdrawing from summer classes.) If a student drops a course before the end of the second week, the course will not appear on the student's academic record. Withdrawals between the third and eighth week will appear on the record as W (Withdrawal), which may affect compliance with Satisfactory Academic Progress (see page 300). Students are advised to consult with a College advisor in the College Advising Center before deciding to withdraw from a class. Failure to attend a class does not equal withdrawal.

Late Withdrawals

A student may petition for administrative withdrawal from classes after the deadline at the end of the eighth week (week four of summer semester) by submitting a written petition supported by appropriate documentation. This withdrawal petition is evaluated and either approved or denied in the College Advising Center.

A student may petition for a total administrative withdrawal from all classes after the end of the semester by submitting a petition supported by appropriate documentation. A withdrawal after the end of the semester will not be permitted if the petition is submitted later than two consecutive semesters (including the summer semester) following the semester in question. Petitions for this type of withdrawal are evaluated and approved or denied in the College Advising Center.

Students may appeal a denial of petition to the assistant dean of student development, whose decision will be final.

Withdrawal from the College

Students are strongly advised to see their College advisor in the College Advising Center before deciding to withdraw from the College. This is a decision that involves a loss of time, effort, tuition, and credit, and should be considered carefully in consultation with a College advisor.

In the event that a student decides to withdraw from the College, he or she must return all school property and make necessary financial arrangements with Student Financial Services prior to his or her departure. The deadline for withdrawals is stated in the calendar for each semester.

STUDENT CODE OF CONDUCT/POLICIES

Columbia is proud of its creative and diverse community of faculty, students, and staff who create and participate in educational opportunities in the arts, media, and communications. The College provides a caring environment: one in which freedom of expression is valued and civility is observed. Students are encouraged to value this community and to accept responsibility for their individual behavior, as well as for the common good. Columbia's Code of Conduct is primarily a positive guide to the creation of a community that encourages the personal and intellectual development of each person, and, secondly, a list of behaviors that would interfere with the important work of the College community. In addition, it is understood that students assume responsibility for the behavior of their guests on campus. Students are expected to share information regarding College policies with their guests and to ensure that their guests' behavior conforms to the College's expectations. For the complete Code of Conduct, including sections on disciplinary procedures, students should contact the Dean of Students' Office.

Columbia College Chicago's Anti-Discrimination and Harassment Policy

Columbia College Chicago is committed to maintaining an environment that respects the dignity of all individuals. Accordingly, Columbia will not tolerate harassment or discrimination based on race, national origin, ethnicity, sexual orientation, gender, age, disability, or religion are illegal. Students can file complaints of harassment and/or discrimination, or obtain a copy of Columbia's Anti-Discrimination and Harassment Policy, from the Office of the Dean of Students, 623 South Wabash, Room 301.

GRADUATION AUDIT AND POSTING OF DEGREES

Students must complete an online application for graduation from the Graduate Application link on the Students tab in Oasis. The application should be submitted one academic year before the expected graduation date. (For example, if a student intends to graduate after the spring 2011 semester, he or she should submit his or her graduation application in the spring 2010 semester.) Once the application is received, the Office of Degree

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

Evaluation will evaluate the student's academic record and complete an initial graduation audit. When all degree requirements are satisfied, a final audit will be completed and the degree will be posted. Once the degree is posted, the transcript of a student's academic record at Columbia College Chicago will not be changed. Attendance at the commencement ceremony does not constitute degree completion or graduation. The diploma and official transcript cannot be issued until all financial obligations to Columbia College Chicago are settled.

COPYRIGHT POLICY

For the most part, works of any kind created by students in the College in fulfillment of class assignments or advanced study projects belong to their student creators. There are, however, certain class projects in which the College retains the ownership. Irrespective of ownership, the College or its departments may use, without prior approval, student work for educational and promotional uses.

ADDITIONAL INFORMATION ON COLLEGE POLICIES

Each student is expected to be thoroughly familiar with the academic and general requirements and policies of the College, as stated in the Catalog, Student Handbook, Course Schedule, and other official College materials and publications. Faculty and staff are available to provide assistance and guidance to students concerning College requirements and policies; however, the responsibility for understanding and meeting College requirements rests with the student. Further information on College policies may be found in the student handbook. The student handbook is distributed to all students during orientation in the fall and spring semesters.

ADVANCED CREDIT AND TRANSFER CREDIT POLICIES

Transfer Credit

Columbia College Chicago accepts transfer credit from other regionally accredited colleges and universities and will consider transfer credit from select institutions with discipline-specific accreditation, located in Illinois or out of state. Transfer courses must be completed with a C grade or better and must be similar or equivalent in content to those offered by Columbia. The acceptance of transfer credit is at the sole discretion of the College. To be accepted, official college transcripts, military records, or advanced placement test scores must be received by the Undergraduate Admissions Office before the end of the student's first semester of attendance at Columbia College Chicago. Grades and grade point averages do not transfer. All transfer students will receive an official transcript evaluation from the Office of Degree Evaluation as part of the admissions process.

- No minimum number of transfer credits is required to transfer to Columbia College Chicago.
- The maximum number of credit hours accepted from four-year colleges and universities is 88 credit hours.

- The maximum number of credit hours accepted from a two-year college is 62. The maximum number of credits accepted from a combination of two-year college and CLEP, AP, military, and/or life experience is 62 credit hours.
- If a student attended both a four-year and a two-year college, the maximum number of credit hours accepted in transfer is 88, with no more than 62 credit hours accepted from a two-year college.
- The final 12 credit hours needed for graduation must be taken at Columbia College Chicago.
- A maximum of four credit hours in physical education is accepted.
- A maximum of nine credit hours in foreign language is accepted.
- Topics, independent study, internships, ESL, adult education, continuing education, workshops, seminars, and developmental courses (those courses usually numbered below 100) are not transferable.

CLEP/AP Credit

Students desiring advanced standing (transfer credit) based on CLEP results must have official score, reports sent to the Office of Degree Evaluation.

Columbia follows the American Council on Education (ACE) recommendation for the award of CLEP credit. To see the list of subjects and accepted scores please review the information at "What Your CLEP Score Means" at <http://collegeboard.com/student/testing/clep/scores.html>.

Scores of 3, 4, or 5 on Advanced Placement tests may also be accepted as transfer credit, and official records must be sent to the Office of Degree Evaluation for consideration. Credit for CLEP and Advanced Placement tests is applicable only to students with freshman or sophomore standing and is considered inappropriate for more advanced students. For more information about AP credit, please see <http://www.collegeboard.com/student/testing/ap/about.html>. Refer to the Transfer Credit section, on this page, for maximum acceptable hours.

Life Experience Credit

Under special circumstances, a student may be granted up to 16 credit hours in their major for life and work experience. Applications are available in the Records Office for evaluation of non-college learning experiences.

International Baccalaureate (IB)

Credit is accepted for test scores of 4 or higher.

Cambridge International Examinations (CIE)

Credit is accepted for A and AS Level exams with grades of A to E in subjects similar to those offered at Columbia College Chicago. For more information about CIEs, see www.cie.org.uk.

Military Credit

Veterans may be eligible for active duty and service school credit on the basis of information from official copies of military records. Contact the veterans' affairs coordinator in the Office of Undergraduate Admissions.

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

Transfer Articulation

The Office of Degree Evaluation evaluates transcripts of previous college work for students who transfer to Columbia. The office also maintains the articulation of courses with select community colleges.

Students planning to transfer to Columbia should consult with their community college transfer center or advisor and Columbia's Office of Degree Evaluation early in their academic career to obtain specific information on transferring Liberal Arts and Sciences Core Curriculum (LASCC) and major course credits. Articulation agreements are frequently updated.

Course equivalency charts and transfer guides can be found at http://www.colum.edu/Students/Academics/Degree_Evaluation/index.php for the following institutions:

College of Lake County, Grayslake, Illinois
Community College of Rhode Island, Warwick, Rhode Island
Daley College, Chicago, Illinois
College of DuPage, Glen Ellyn, Illinois
Elgin Community College, Elgin, Illinois
Gateway Technical College, Kenosha, Wisconsin
Harold Washington College, Chicago, Illinois
Hebrew Theological College, Skokie, Illinois
Illinois Central College, Peoria, Illinois
Institute of Audio Research, NY, NY
Jikei Group of Schools, Japan
Joliet Junior College, Joliet, Illinois
Kennedy-King College, Chicago, Illinois
Kishwaukee College, Malta, Illinois
Lincoln College, Lincoln, Illinois
Malcolm X College, Chicago, Illinois
McHenry County College, Crystal Lake, Illinois
Moraine Valley Community College, Palos Hills, Illinois
Morton College, Cicero, Illinois
Oakton Community College, Des Plaines, Illinois
Parkland College, Champaign, Illinois
Prairie State College, Chicago Heights, Illinois
Rock Valley College, Rockford, Illinois
Sauk Valley College, Dixon, Illinois
Second City, Chicago, Illinois
South Suburban College, South Holland, Illinois
Truman College, Chicago, Illinois
Waubensee Community College, Sugar Grove, Illinois
William Rainey Harper College, Palatine, Illinois
Wright College, Chicago, Illinois

Transfer Articulation of Majors

Departmental transfer articulations are available in major areas such as:

Art and Design
Arts, Entertainment, and Media Management
ASL-English Interpretation
Audio Arts and Acoustics
Fashion/Retail Management

Graphic Design
Interior Architecture
Interactive Television
Journalism
Marketing Communication
Music
Photography
Radio
Television
Theater

OTHER POLICIES

Family Educational Rights and Privacy Act Annual Notice to Students

Columbia College Chicago complies with the Family Educational Rights and Privacy Act of 1974 (FERPA), as amended, by publishing an annual notice to students of their rights under the Act in Columbia College Chicago's Catalog and Student Handbook.

- I. Upon written request, students may inspect and review their educational records by submitting their request to the director of records. Columbia will endeavor to provide the student an opportunity to inspect and review his or her educational records within a reasonable time after receiving the request, not exceeding 45 days from the receipt of the request. Students' educational records are maintained under the supervision of the director of records and registration (the registrar) in the Records Office, Room 611, 600 South Michigan Avenue, Chicago, Illinois, 60605.
- II. It is Columbia's policy that no personally identifiable information from educational records will be released without prior written consent of the student, except for that information designated in this policy as directory information and such personally identifiable information that may be disclosed under the circumstances allowed under the Act and regulations passed pursuant to the Act. The following personnel are granted access to educational records without prior written consent of the student as a matter of routine and for legitimate educational purposes: the director of records, the General Counsel's Office, the student services directors, and Student Financial Services, College advisors, the president of the College, the provost, the vice president of student affairs, the deans, and the chairpersons of the academic departments, and any of their agents. Student educational records are made available to the above designated persons in furtherance of the legitimate educational purposes of record maintenance, evaluation and advising, financial aid evaluation, review for disciplinary and academic action, and billing.
- III. As required by the Act and regulations, Columbia College Chicago maintains a record of written requests for personally identifiable information whether or not such requests are granted. Each student has the right to inspect and review the record of written requests for disclosures of personally identifiable information that is maintained in his or her permanent record.

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

IV. Columbia College Chicago designates the following information as directory information: the student's name; information on whether or not a student is registered in the college during the term in which the information is requested; dates of attendance; information concerning the student's graduation status, including whether or not he or she has graduated from the college, the date of any degree awarded, and the type of degree awarded; major field of study; awards received; and participation in officially recognized activities, sports, and organizations. Students have the right to withhold disclosure of the above information by notifying the director of records in writing. The proper form for refusal of disclosure is available in the Records Office.

V. A student has the right to request amendment of his or her educational records to ensure that the educational record information is not inaccurate, misleading, or in violation of the student's rights. The procedure to seek amendment of a student's educational records is as follows:

1. A written request must be submitted to the director of records stating the reason a student seeks to amend his or her educational record and attaching any supporting documentation to the request.
2. Within a reasonable time after receiving the request, but in no event longer than 45 days, the director of records will issue a decision in response to the student's request. If the decision is unfavorable, the student has the right to a hearing before a panel of the associate deans on the request to amend. The student has the right to be represented by counsel at the hearing. The decision of the Academic Standards Review Committee is final.
3. In the event of an unfavorable decision by the Academic Standards Review Committee, the student has the right to include a written statement setting forth his or her reasons for disagreeing with the Committee on the matters presented in the request to amend the records.
4. Each student has the right to file a complaint with the United States Department of Education concerning alleged failures by Columbia to comply with the requirements of the Act and the regulations passed pursuant thereto.

Campus Security Act

In compliance with the Campus Security Act of 1992, Columbia College Chicago prepares and distributes an annual Campus Security Report. A copy of each annual report may be obtained from the Office of Safety and Security. The annual report contains the following information:

- Current campus policies regarding facilities and procedures for students and others to report criminal actions or other emergencies occurring on campus and the College's responses to such reports;
- Current campus policies concerning security access to and security maintenance of campus facilities, including the Residence Center;

- Current campus policies concerning campus law enforcement, including a discussion of the enforcement authority of campus security personnel and policies that encourage accurate and prompt reporting of all campus crimes;
- A description of programs designed to inform students and employees of campus security procedures and practices and to encourage students and employees to be responsible for their own security and the security of others;
- A description of crime awareness and prevention programs;
- Statistics for the current and two preceding years concerning the occurrence on campus of the following offenses: murder, sex offenses, aggravated assault, burglary, and motor vehicle theft;
- Statistics for the current and two preceding years concerning the number of arrests on campus for the following crimes: liquor law violations, drug abuse violations, and weapons possessions;
- A statement of policy regarding the possession, use, and sale of alcoholic beverages and illegal drugs and the enforcement of federal, state, and local laws relating to alcoholic beverages and illegal drugs;
- Current campus policy on the timely notification to the campus community of the occurrence on campus of crimes considered to be a threat to students and employees;
- Current campus policy on prevention of and responses to sex offenses occurring on campus; and
- Information indicating where law enforcement agency information can be found concerning registered sex offenders.

Information regarding the list of registered sex offenders may be obtained through the Web site of the Chicago Police Department.

ACADEMIC INTEGRITY

Students at Columbia College Chicago enjoy significant freedom of artistic expression and are encouraged to stretch their scholarly and artistic boundaries. However, the College prohibits all forms of academic dishonesty. "Academic dishonesty" is understood as the appropriation and representation of another's work as one's own, whether such appropriation includes all or part of the other's work or whether it comprises all or part of what is represented as one's own work (plagiarism). Appropriate citation avoids this form of dishonesty. In addition, "academic dishonesty" includes cheating in any form, the falsification of academic documents, or the falsification of works or references for use in class or other academic circumstances. When such dishonesty is discovered, the consequences to the student can be severe.

In Cases of Academic Dishonesty

When a faculty member of the College has evidence that a student has represented another student's work as his or her own or has engaged in any other form of academic dishonesty, the faculty member, in consultation with the chairperson of the department or the chairperson's designated representative, may lower the student's grade, fail the student, or apply such other sanctions as may be appropriate. The faculty member should notify the student promptly of the discovery. The student may

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

meet with the faculty member to seek redress from the accusation or from any proposed sanction; but if no mutually satisfactory resolution can be reached, a written and dated appeal may be made within two weeks of the meeting to the chairperson of the department or a designated representative. A copy of any such appeal must also be sent to the faculty member.

Within two weeks of receiving the appeal, the chairperson or designee should meet with the student and, if mutually agreeable, will include the faculty member in the meeting. If this meeting fails to resolve the issue, a written and dated appeal may be made within two weeks to the dean of the appropriate school. The dean's decision shall be final and shall be rendered in a timely fashion.

ACADEMIC GRIEVANCES

A student has the right to appeal academic decisions that affect his or her record at Columbia related to grade changes, attendance penalties, and incomplete grades.

Grade Changes

Only an instructor can change a grade. The request for a grade change must be submitted by the end of the semester following the term for which the original grade was awarded. Both the department chairperson and the dean of the appropriate school must approve the change.

Procedures for Grade Grievance

The faculty member and chairperson of the department in which the disputed grade was awarded resolve grade grievances. Every attempt should be made to resolve the grade grievance through consultations between the student and the instructor or among the student, instructor, and the department chairperson (or subject-area coordinator when that person is charged with resolving grade grievances). In the event that these consultations fail to resolve the grievance, an appeal procedure is available to students. For the procedure to go forward, written documentation is required. All documents must be dated.

The grading and evaluation policies outlined in the course syllabus will form the basis for resolution of all grade grievances.

1. A grade grievance occurs when a student protests a grade awarded on the final grade roster. The grievance must be filed within three weeks of the student's receipt of the grade.
2. Every grade grievance must be submitted in writing by the student to the instructor who awarded the grade. The student must copy the department chairperson when the original grievance is submitted to the instructor.
3. The instructor will respond in writing to the student and send a copy to the department chairperson.
4. If the response from the instructor is not satisfactory to the student, a written petition of appeal to the department chairperson (or, in some departments, to the subject-area coordinator, designated by the chair) must be submitted.

5. The chairperson or coordinator will respond to the student's petition of appeal.
6. If the decision of the chairperson or coordinator is unsatisfactory to the student, he or she may appeal to the dean of the appropriate school, whose decision over every substantive, procedural, or related issue shall be final and cannot be appealed.

ACADEMIC DISTINCTION

Dean's List

Students are eligible for the Dean's List if they are full-time degree-seeking students (12 or more credit hours per semester) and have an earned grade point average of 3.75 or higher for the term. The Dean's List for each school of the College is announced for the fall and spring semesters, and the Dean's List designation is reflected on the student's transcript.

Graduation Cum Laude

Students whose final cumulative grade point average is between 3.5 and 3.79 will graduate cum laude (with praise). Students whose grade point average is between 3.8 and 3.89 will graduate magna cum laude (with high praise). Students whose grade point average is 3.9 or higher will graduate summa cum laude (with highest praise). Beginning with the 2012 graduating class, the grade point average for cum laude will be 3.75.

Valedictorian

Valedictorians are students selected to address the graduating class at one of the College's commencement ceremonies. A unique valedictorian is selected for each ceremony. Students are selected for this honor based on sustained academic excellence and other outstanding accomplishments that contribute to life at Columbia College, the community, and/or the arts.

ACADEMIC OPTIONS AND OPPORTUNITIES

Summer Bridge Program

The Bridge Program provides assistance in strengthening basic skills, study habits, and an understanding of the expectations of college life to selected students whose application materials suggest that they are likely to be under-prepared to meet the College's standards. For further information, please consult the section on Admissions in this catalog (see page 285).

Independent Projects

An independent project is advanced study of a topic of particular interest to the student. The project takes place outside the regular classroom environment and requires a faculty advisor who will evaluate the result of the project and submit the grade. Credit from an independent project cannot be applied toward a student's LASC requirements.

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

Directed Studies

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

Internship Program

The internship program integrates classroom theory with practical work experience by placing students in training positions related to their academic studies. The academic departments work with students and employers to ensure that students are offered a worthwhile learning experience closely related to the academic program. More detailed information about requirements and credit fulfillment can be secured from the academic departments or the College Advising Center.

International Programs/International Study

ACADEMIC INITIATIVES AND INTERNATIONAL PROGRAMS

The mission of Academic Initiatives and International Programs (AIIP) is to facilitate the creation and development of international programs and special program opportunities for students and faculty at Columbia College Chicago. This office offers tools to empower Columbia faculty to be proactive in the task of integrating international programs and academic initiatives into the comprehensive learning experience Columbia provides. In the vital urban culture of the city of Chicago, Columbia's academic initiatives will foster lifelong learning and provide opportunities beyond traditional academic programs. In an increasingly interdependent global society, international programs will provide our students with an appreciation for diverse cultures, enriching their shared human learning experience and knowledge.

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INDEX

- A + D Gallery, 299
- academic advising, 293, 300
- academic dishonesty, 306
- academic dismissal, 301
- academic distinction, 307
- academic grievances, 307
- Academic Initiatives and International Programs, 308
- academic integrity, 306
- academic options and opportunities, 307
- academic petitions, 300
- academic standing, 300
- academic status, notification of, 301
- acceptance into the College, 285
- accreditation of College, 8
- ACT assessment, 287
- adding classes, 303
- administration, listing of, 320
- admission requirements, 285
- advanced placement credit, 304
- Advising Center, 293, 300
- Anchor Graphics, 299
- Anti-Discrimination and Harassment policy, 303
- appeals, 301
- application for undergraduate admission, 285
- Art and Design, 17-38
- art centers on campus, 297
- Arts, Entertainment, and Media Management, 39-53
- ASL Club, 56
- ASL-English Interpretation, 55-60
- assessment, new students, 287
- attendance, 300
- Audio Arts and Acoustics, 61-70
- audit, graduation, 303
- Advising Center, 293
- advising, generally, 300
- baccalaureate degree programs, 10
- Bachelor of Arts (BA), 11
- degree requirements, 11
- minor degree plans, 11
- in Art and Design, 20
- in Art History, 20
- in Arts, Entertainment, and Media Management, 40
- in ASL-English Interpretation, 56
- in Audio Arts and Acoustics, 63
- in Creative Writing: Nonfiction, 88
- in Creative Writing: Poetry, 88
- in Cultural Studies, 148
- in Dance, 73
- in Early Childhood Education, 82
- in Fiction Writing, 104
- in Film and Video, 226
- in Game Design, 172
- in Interactive Arts and Media, 172
- in Journalism, 186
- in Marketing Communication, 194
- in Music, 204
- in Photography, 114
- in Radio, 232
- in Television, 302
- in Theater, 268
- Bachelor of Fine Arts (BFA)
- degree requirements, 12
- in Acting, 266
- in Advertising Art, 18
- in Dance, 72
- in Directing, 266
- in Fashion Design, 18
- in Fiction Writing, 104
- in Fine Art, 18
- in Graphic Design, 19
- in Illustration, 19
- in Interior Architecture, 19
- in Musical Theater Performance, 267
- in Photography, 222
- in Playwriting (Interdisciplinary), 104, 268
- in Product Design, 19
- in Theater Design, 267
- Bachelor of Music (BMus), 11
- degree requirements, 11
- in Composition, 204
- in Contemporary, Urban and Popular Music, 204
- Board of Trustees, 321
- bookstore, 298
- Bridge Program, 285, 307
- C-33 Gallery, 299
- Cambridge International Examinations (CIE), 304
- campus buildings, 297
- Campus Security Act, 306
- career initiatives, 293
- Center for Asian Arts and Media, 297
- Center for Black Music Research, 297
- Center for Book and Paper Arts, 299
- Center for Community Arts Partnerships, 297
- Center for Instructional Technology, 298
- Center for Teaching Excellence, 298
- cheating, 300
- class standing, 302
- classes
- adding, 303
- dropping, 303
- withdrawing from, 303
- co-curricular activities, 300
- code of conduct, 303
- College Advising Center, 293
- College Level Examination Program (CLEP), 304
- College-wide electives, 10
- Comedy Studies: Second City, 270
- Conaway Achievement Project (CAP), 298
- Conaway Center, 299
- Concentrations
- in Acting, 268
- in Acoustics, 62
- in Advertising, 194
- in Animation (Film), 118
- in Arts Entrepreneurship and Small Business Management, 40
- in Audio Design and Production, 62
- in Audio for Visual Media (Audio Arts), 62
- in Audio for Visual Media (Film), 118
- in Broadcast Journalism, 186
- in Cinematography, 118
- in Composition, 204
- in Contracting, 63
- in Critical Studies, 118
- in Directing (Theater), 268
- in Directing (Film), 118
- in Directing/Production (Television), 250
- in Documentary, 119
- in Fashion/Retail Management, 40
- in Instrumental Performance, 204
- in Interactive Television, 250
- in Jazz Instrumental Performance, 205
- in Jazz Vocal Performance, 205
- in Live Sound Reinforcement, 63
- in Magazine Writing and Editing, 186
- in Marketing, 194
- in Media Management, 40
- in Music Business, 40
- in Musical Theater Performance, 269
- in News Reporting and Writing, 186
- in Performing Arts Management, 41
- in Post-Production, 119
- in Post-Production/Effects, 250
- in Producing, 119
- in Public Relations, 194
- in Science Journalism, 186
- in Screenwriting, 119
- in Sports Management, 41
- in Sports Marketing Communications, 194
- in Technical Theater, 269
- in Theater Design, 268
- in Visual Arts Management, 41
- in Vocal Performance, 205
- in Writing/Producing, 250
- consortium agreements, 302
- copyright policy, 304
- core curriculum, LAS, 9
- counseling services, 293
- course fees, 288
- course numbering guide, 14
- Critical Encounters, 299

INDEX

Dance, 71-80
 performance standards, 72, 73
 Dance Center, 299
 dean's list, 307
 declaration of major, 10
 deferred admission, 285
 departmental tutoring, 298
 Department of Exhibitions and Performing Spaces, 294
 Directed Studies, 308
 disabilities, students with, 293
 dismissal, academic, 301
 double majors, 11
 dropping classes, 303

Early Childhood Education, 81-86
 electives, 10
 employment opportunities (ASL), 56
 English, 161-175
 English language proficiency, proof of, 286
 equal opportunity clause, 7
 ESL program, 89
 expectations and responsibilities
 of student, 300
 advising, 300
 attendance, 300
 co-curricular activities, 300
 prohibited conduct, 300

faculty listing, 309-319
 failure to meet minimum grade, 302
 Family Educational Rights and Privacy
 Annual Notice to Students, 305
 Fashion Columbia Study Collection, 299
 fees, 288
 Fiction Writing, 87-101
 Film and Video, 117-142
 financial aid, 288
 federal programs, 289
 Illinois state programs, 289
 scholarships, 289
 financial obligations, 288
 First-Year Seminar, 143-145
 forgery, 300
 Form I-20 Certificate of Eligibility, 287
 fourth semester cumulative GPA
 (FSAP), 300
 fraudulent documents, 300
 Free Application for Student Financial
 Services (FAFSA), 289

galleries, campus, 299
 General Education Diploma (GED), 285
 Glass Curtain Gallery, 299
 grade point average (GPA), 302
 grade points, 302

grades, 302, 307
 change of, 307
 grievance, 307
 grading system, 302
 graduation audit, 303
 graduation cum laude, 307
 guide to academic programs
 of instruction and courses, 14

Harassment Policy, 303
 Health Center, 293
 High School Summer Institute, 286
 history of the College, 7
 Hokin Center, 299
 Humanities, History, and Social
 Sciences, 147-169

incomplete grade (I), 301
 independent projects, 307
 Institute for the Study of Women
 and Gender in the Arts and Media, 297
 instructional resources fees, 288
 Interactive Arts and Media, 171-183
 Interdisciplinary BA in
 Playwriting, 104, 269
 Interdisciplinary BFA in
 Playwriting, 104, 268
 Interdisciplinary Minor
 in Creative Non-Fiction, 105
 in Playwriting, 105, 270
 International Baccalaureate, 304
 international students, 286
 international study, 308
 internship program, 308
 interpreting services, 293

January session (J-Session), 286
 Journalism, 185-191

key to course listings, 14

LAS core curriculum, 9-12
 before fall 2005, 10
 culture, values, and ethics
 requirement, 9
 foundations of communications
 requirement, 9
 historical narratives and civic
 consciousness requirement, 9
 objectives, 9
 physical and material world
 requirement, 9
 Language and Media Laboratory, 56
 late withdrawal, 303
 Learning Studio, 298
 Library, Columbia College
 Chicago, 295

life experience credit, 304
 Literacy Program, 89

major declaration, 10
 Major in Film & Video, 118
 Marketing Communication, 193-202
 maximum time frame to complete
 degree, 300
 message from the dean of the
 library, 295
 message from the president, 1
 message from the provost, 3
 message from the VP of Academic
 Affairs, 5
 message from the VP of Student
 Affairs, 291
 military credit, 304
 minimum academic standards, 300
 minimum completion rate, 300
 minimum fourth semester GPA, 301
 minimum GPA, 300
 minor degrees, 11
 in Acting, 269
 in American Sign Language
 Studies, 56
 in Art History, 20
 in Arts, Entertainment, and Media
 Management, 41
 in Black World Studies, 148
 in Cultural Studies, 148
 in Dance, 73
 in Directing, 270
 in Education, 82
 in Environmental Science, 240
 in Fiction Writing, 105
 in Hispanic/Latino Studies, 148
 in Literature, 89
 in Marketing Communication, 194
 in Mathematics, 240
 in Non-Linear Editing, 250
 in Photography, 222
 in Poetry, 88
 in Professional Writing, 163
 in Public Relations, 194
 in Web Development, 172
 in Women and Gender Studies, 148
 in Writing for Television, 251
 listing of, 11
 mission of the College, 7
 multicultural affairs, 294
 multimedia student art
 centers, 299
 Museum of Contemporary
 Photography, 297
 museums, campus, 297
 Music, 203-219

INDEX

New Multi-Media Gallery, 299
 new student assessment, 287
 new student programs, 293
 nonreported grades (NG), 301
 notification of academic status, 301

Office of New Student Programs, 293
 Office of Student Engagement, 294
 Office of Student Communications, 294
 Office of Transfer Evaluation, 336
 orientation, 287

pass grade (P), 301
 Photography, 221-229
 placement testing, 298
 plagiarism, 300
 Portfolio Center, 293
 post-baccalaureate certificate
 of major, 286
 posting of degrees, 303
 prerequisites, 14
 probation, 301
 prohibited conduct, 300

Radio, 231-238
 readmission, 301
 Records Office, 298
 refund schedule, 288
 registration, 287, 303
 repeatable courses (R), 302
 repeating courses for credit, 302
 residence life, 294
 retention of application materials, 286
 returning students, 286

Safety and Security Office, 306
 SAT, 286
 satisfactory academic progress (SAP)
 policy, 300
 scholarships, 285
 School of Fine and Performing
 Arts, 15-144
 School of Liberal Arts and
 Sciences, 145-210
 School of Media Arts, 211-316
 Science and Math Learning Center, 298
 Science and Mathematics, 239-248
 security act, 306
 semesters and schedules, 13
 ShopColumbia, 294
 student art centers, 299
 student code of conduct, 300
 student communications, 294
 student development, 293
 Student Employment Office, 293
 student engagement, 294
 Student Financial Services, 288
 student health and support, 293

Student Health Center, 293
 student life, 294
 student relations, 293
 student spaces, 294
 students-at-large, 287
 students with disabilities, 293
 study abroad, 12, 302
 Summer Bridge Program, 285, 307
 Summer Intensive English Language
 Institute (SIELI), 163
 summer school, 286
 supplemental instruction, 298

Television, 249-263
 Test of English as a Foreign Language
 (TOEFL), 318
 Theater, 265-283
 transfer articulation, 305
 transfer articulation of majors, 305
 transfer credit, 304
 transfer students, 285
 in Dance, 72, 73
 tuition, 288
 tutoring, 298

undergraduate departments, 13
 unpaid charges, 288

valedictorian, 307
 veterans, 304

withdrawal from the College, 303
 withdrawal grade (W), 301
 withdrawing from classes, 303
 work experience credit, 304
 Writing Center, 298
 writing intensive requirement, 10

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